No. 974

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Edition Wood.

BEETHOVEN

SONATAS

Vol. II

(Nos. 18-32)

Piano Solo

Ludwig van Beethoven

SONATAS

for

Pianoforte Solo

EDITED BY

J. JIRÁNEK, H. TRNEČEK

AND

HANS SEMPER

In Two Volumes:

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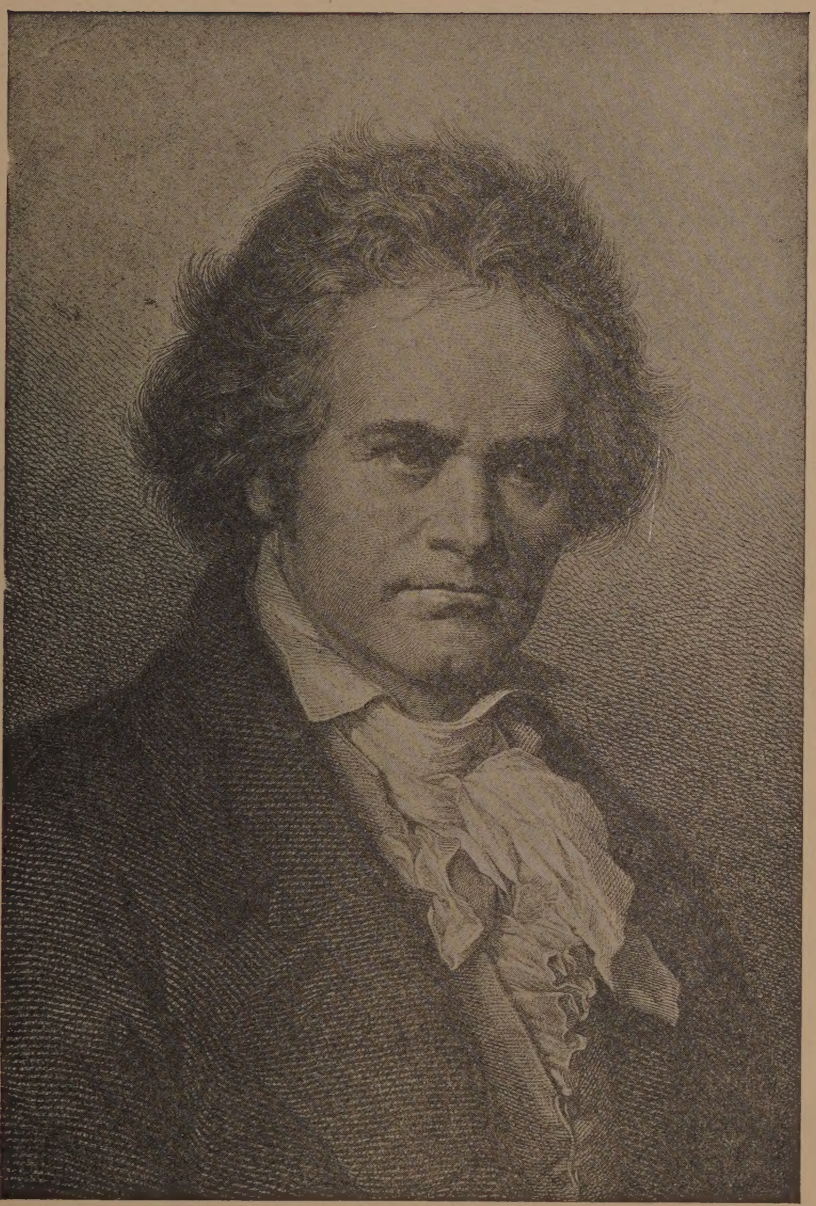

BEETHOVEN

LUDWIG VAN BEETHOVEN was born at Bonn-on-the-Rhine, December 16, 1770. His father, Johann, and his grandfather, Ludwig, were both musicians in the Court band of the Elector of Cologne, at Bonn. The former was a tenor singer; the latter, a bass singer and opera composer who afterwards became conductor. Beethoven's mother was the daughter of the chief cook at Ehrenbreitstein, a widow at the time of her marriage to Johann.

According to Beethoven's own statement, he began music in his fourth year under the guidance of his father, who kept him at his study of both violin and piano with a stern and strict hand. Before he was nine he had advanced so far that his father had nothing further to teach him and in 1779 he was turned over to Pfeiffer, a tenor singer, music director and oboist of the Bonn opera. After a year of study with him, Beethoven continued with Van den Eeden, organist to the Court chapel, and later with his successor, Neefe. At eight years of age he played the violin well; at eleven he played Bach's "Wohltemperirtes Clavier" skilfully. During Neefe's absence in 1782, Beethoven was installed as his regularly appointed deputy, and in 1783 he was appointed "cembalist im orchester," with the duty of conducting the rehearsals of the opera band. In 1784 he was made assistant organist by the new Elector, Max Franz, at a salary of 150 florins (about $63 or £13). In early 1787 he made his first visit to Vienna, and while there was introduced to Mozart. It was on this occasion that Mozart, impressed by Beethoven's extraordinary ability as an extempore pianist, exclaimed to his friends, "Pay attention to him; he will give the world something worth listening to." His return to Bonn a few months later was hastened by the illness of his mother, who died in July of that year. His father gave way to intemperance and Beethoven's life became wretched. A younger sister also died shortly afterwards and this dark period was only brightened by a new acquaintance of the Von Breuning family — his first permanent friends — a mother, three boys and a girl. To the girl and the youngest boy he gave lessons, soon becoming an inmate of their home. In these cultivated and intellectual surroundings he acquired and developed an hitherto neglected knowledge and love of German and English literature. At about the same time he made the acquaintance of the young nobleman, Count Waldstein, his benefactor and lifelong friend. In 1788 he played second viola, both in the opera and the chapel, and was still assistant court organist.

The next four years were spent in these occupations, limited travel with the orchestra troupe, the formation of some delightful and inspiring acquaintances, and in study, assiduous practice and composition. Up to 1792 his published compositions numbered over a score. Haydn's praise of a cantata submitted to him while passing through Bonn in that year was perhaps responsible for bringing Beethoven to the attention of the Elector, who had hitherto taken no particular attention of the most remarkable member of his orchestra. He determined that Beethoven should visit Vienna, then the centre of musical Europe, and in November, 1792, he left Bonn, as it proved, never to return to it again.

In Vienna he studied with Haydn. Haydn was naturally much occupied, and Beethoven, being dissatisfied with the slow progress he was making and the cursory manner in which Haydn corrected his exercises, secretly accepted the offer of additional instruction from Schenk, a well-known Vienna composer. No open rupture took place, however, and not until Haydn went to England in 1794 did he openly transfer himself to another master. He then studied counterpoint with Albrechtsberger, and violin with Schuppanzigh, three times a week with each. The former received an impression of Beethoven which was not flattering, for he is quoted as saying of him, "He has learned

nothing and will never be able to do anything properly." Time has proven the inaccuracy of his prophecy. Other musicians whom Beethoven consulted about this period were Salieri, on vocal style, and Förster, on quartet writing.

The performance of his C major concerto at the Burg Theatre on March 29, 1795, was his first public appearance. The year 1796 was a year of wandering. He visited Prague, Nuremberg and Berlin. In 1798 he again visited Prague, performing at two public concerts and making an immense impression. Two years later, about 1800, deafness developed which made alarming progress, ending in total deafness. He became keenly distressed, but even this great affliction could not subdue him. His remarkable activities went on apace, and as a performer and composer he was taken up and accepted by royalty as an equal. His material welfare never increased in proportion to his social and artistic triumphs, but annuities settled on him by royal personages who appreciated his genius, as an addition to his own rather irregular income, kept him at all times from actual want.

Space does not permit even an outline of the marvellous output of his brain which occupied the years from 1800 to the time of his death. In December, 1826, he was seized with a violent cold which developed into pneumonia, and the end came on March 26, 1827 His funeral was attended by an enormous number of people, including all the musicians of the city and many of the titled personages who had been his friends during his life. It was a most remarkable tribute of homage and respect to one who is, to the present day, still reverenced as the greatest instrumental composer of all times.

His works, covering almost every field of composition, comprise one hundred and thirty-eight opus-numbers and over one hundred unnumbered compositions.

Of the present volume of sonatas, which appear in order of opus number, we suggest the following approximate succession in which their study may be taken up, arranged in the three principal grades of difficulty:

FIRST GRADE:

Op. 49, No. 2
Op. 49, No. 1
Op. 79
Op. 14, Nos. 1 and 2
Op. 2, No. 1

SECOND GRADE:

Op. 10, No. 1
Op. 13
Op. 10, No. 3
Op. 10, No. 2
Op. 28
Op. 2, No. 3
Op. 26
Op. 31, No. 3
Op. 22
Op. 7

THIRD GRADE:

Op. 27, No. 2
Op. 27, No. 1
Op. 31, No. 2
Op. 2, No. 2
Op. 54
Op. 78
Op. 90
Op. 81a
Op. 31, No. 1
Op. 53
Op. 57
Op. 101
Op. 111
Op. 110
Op. 109
Op. 106

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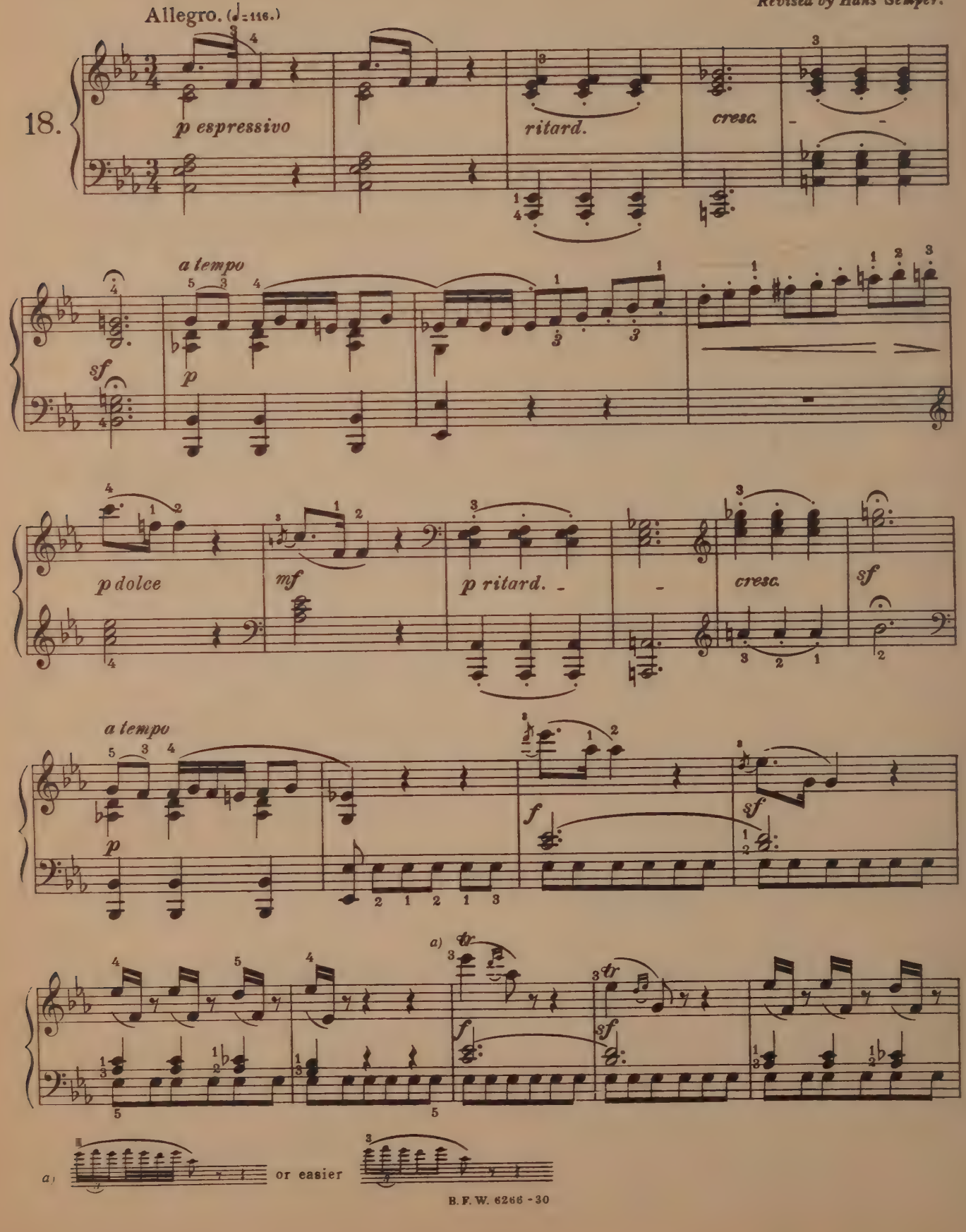
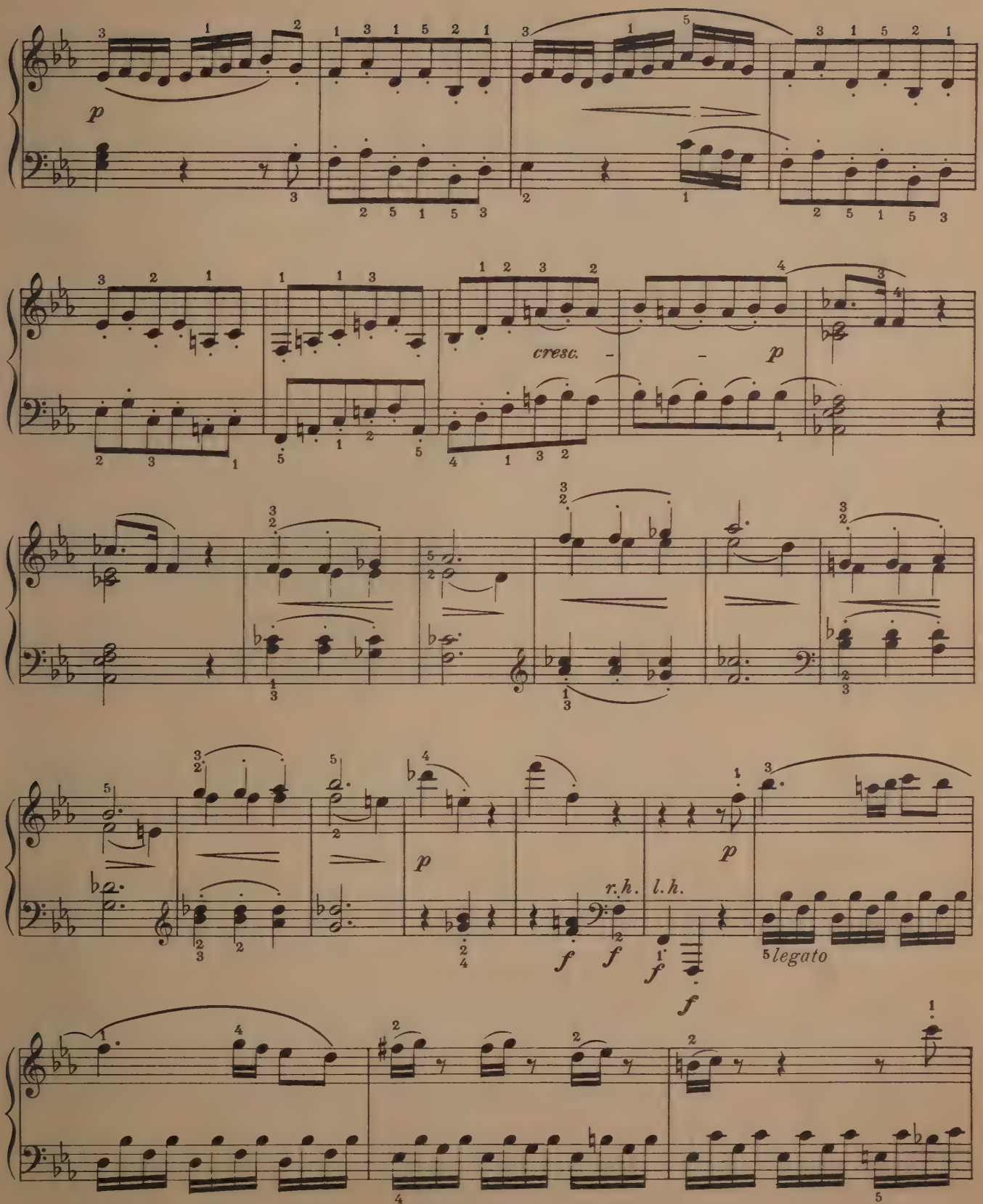
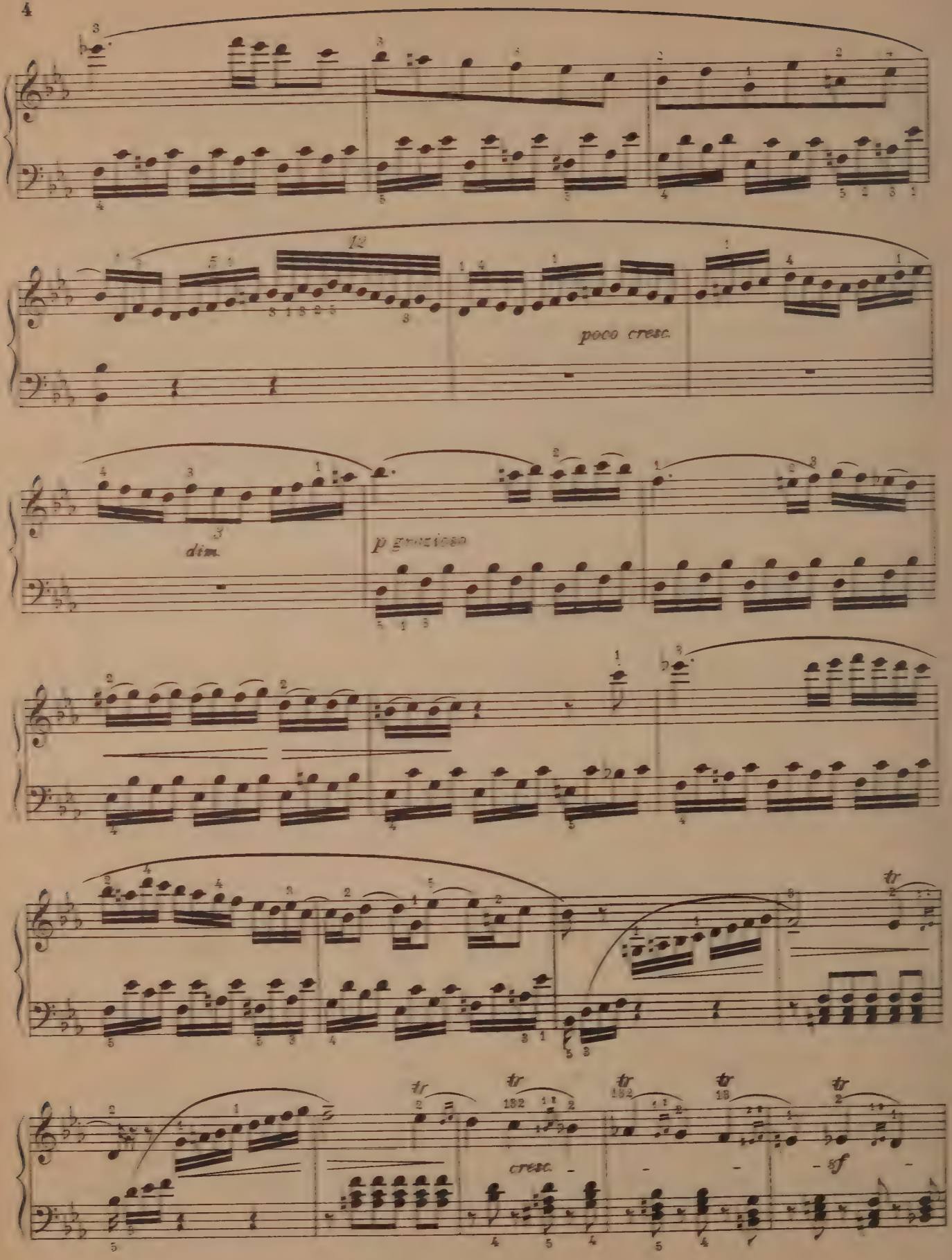
Sonata.

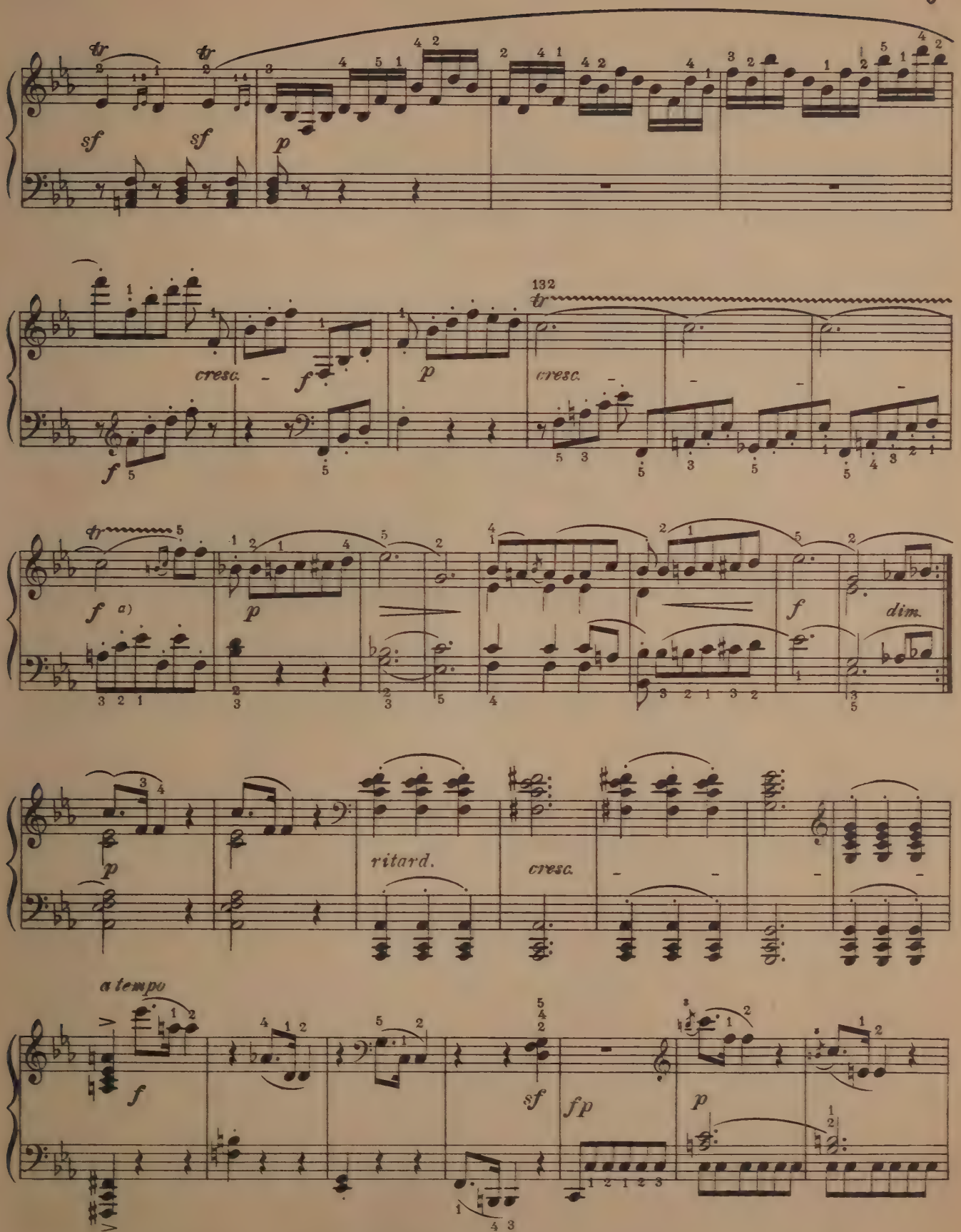
Op. 31, № 3.

L. van BEETHOVEN.
Revised by Hans Semper.

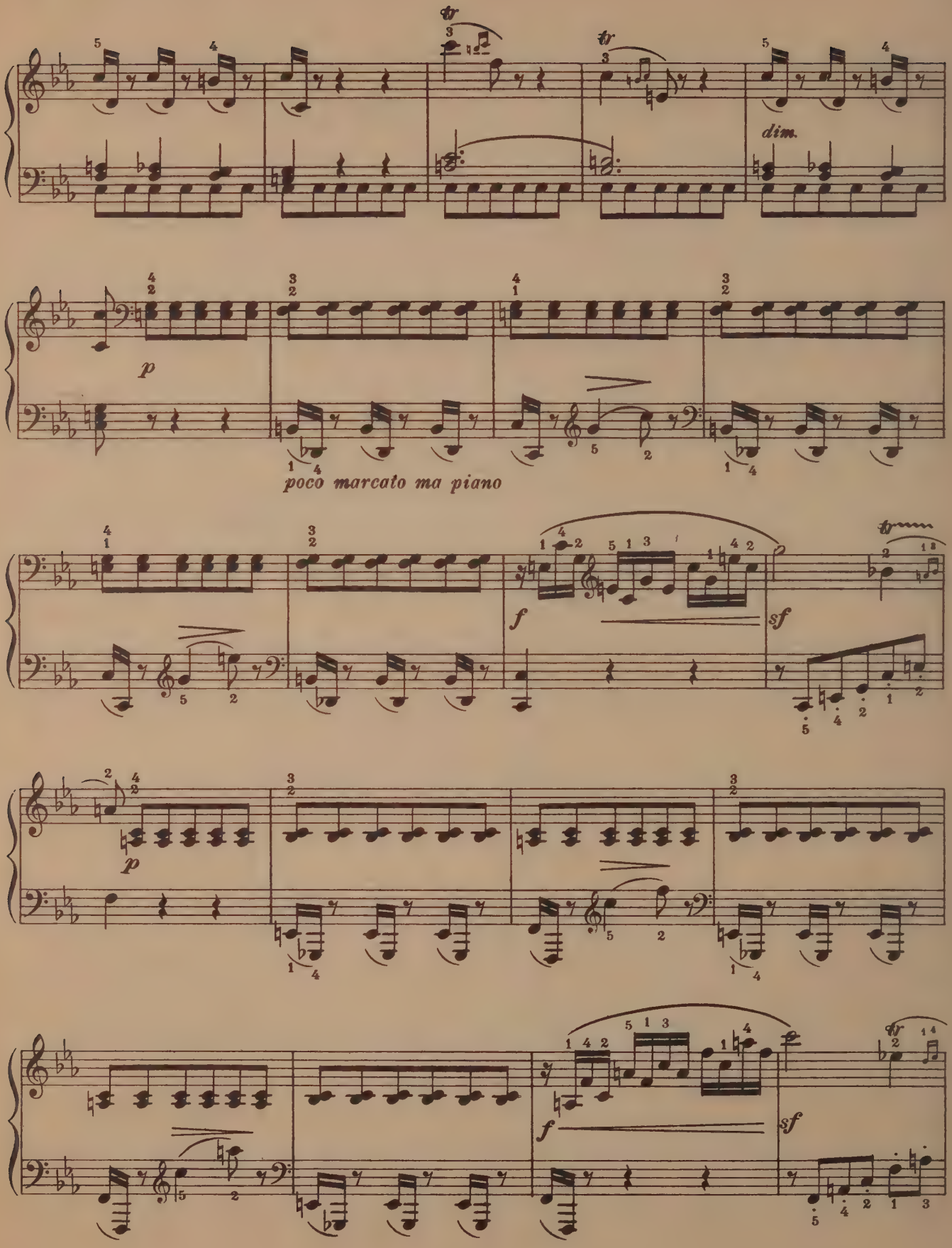


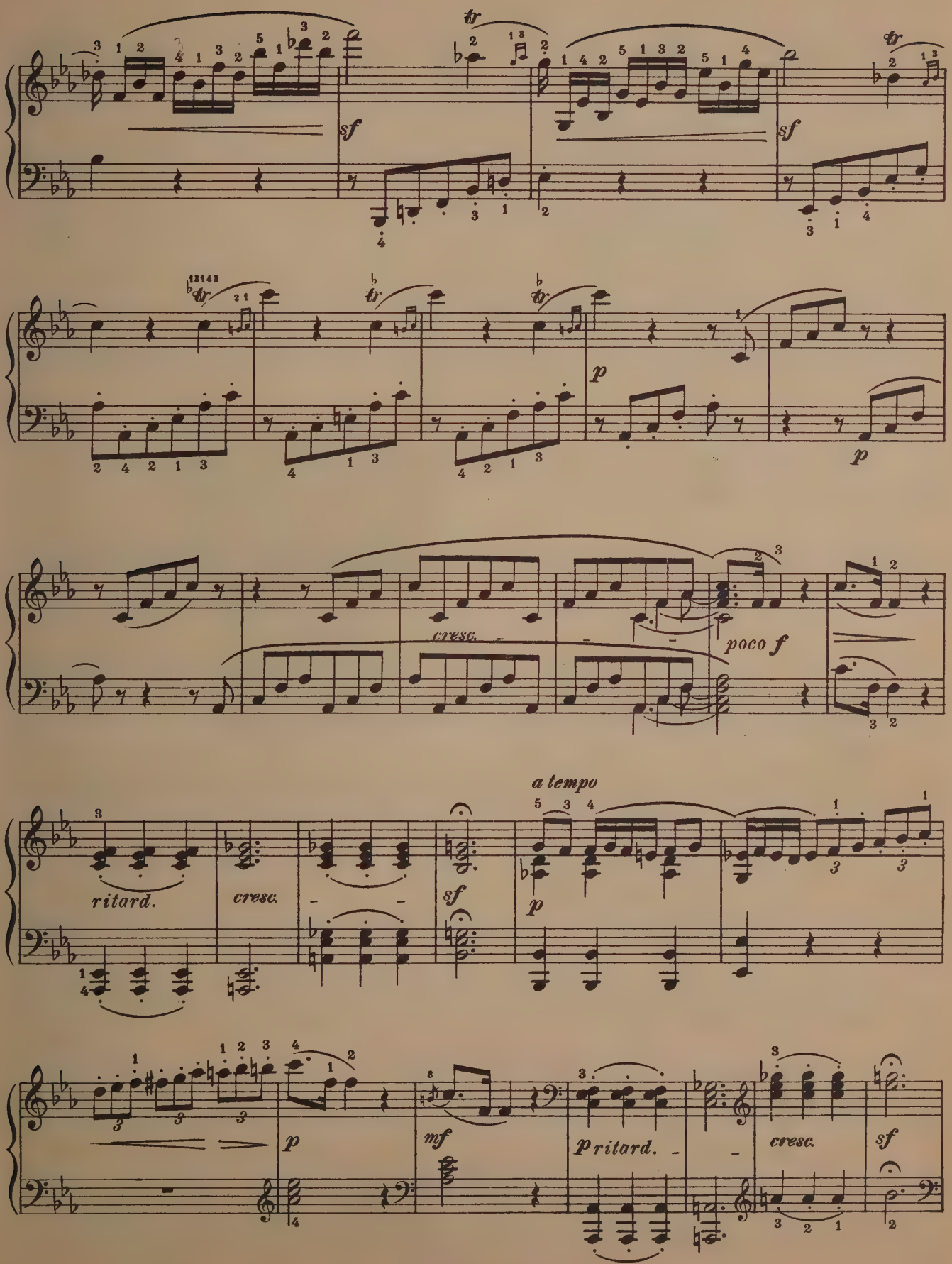

p
cresc.
p
p
r.h.
l.h.
f
f
f
f
p
5 legato

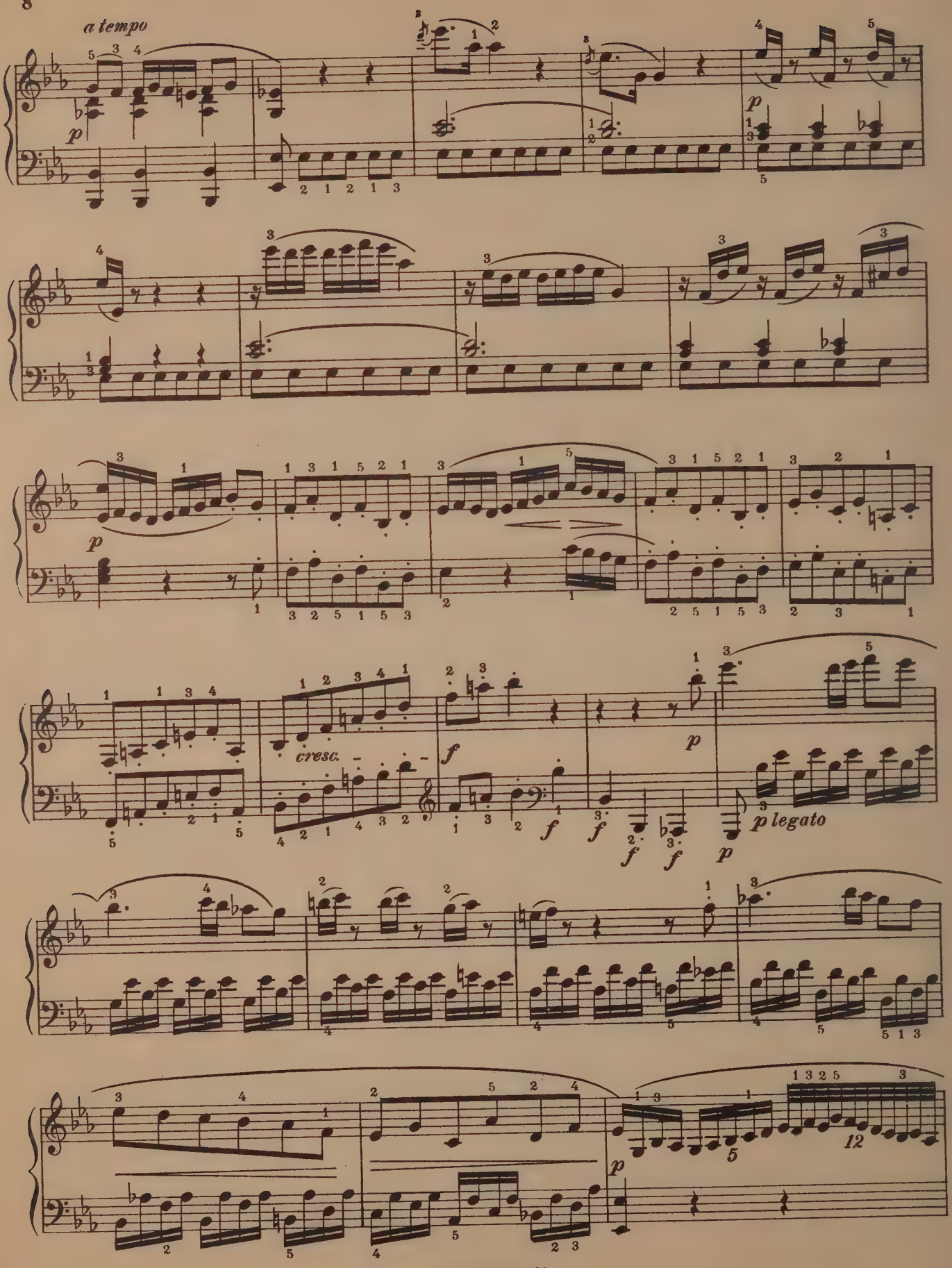

poco cresc.
dim.
p grazioso
cresc.
sf

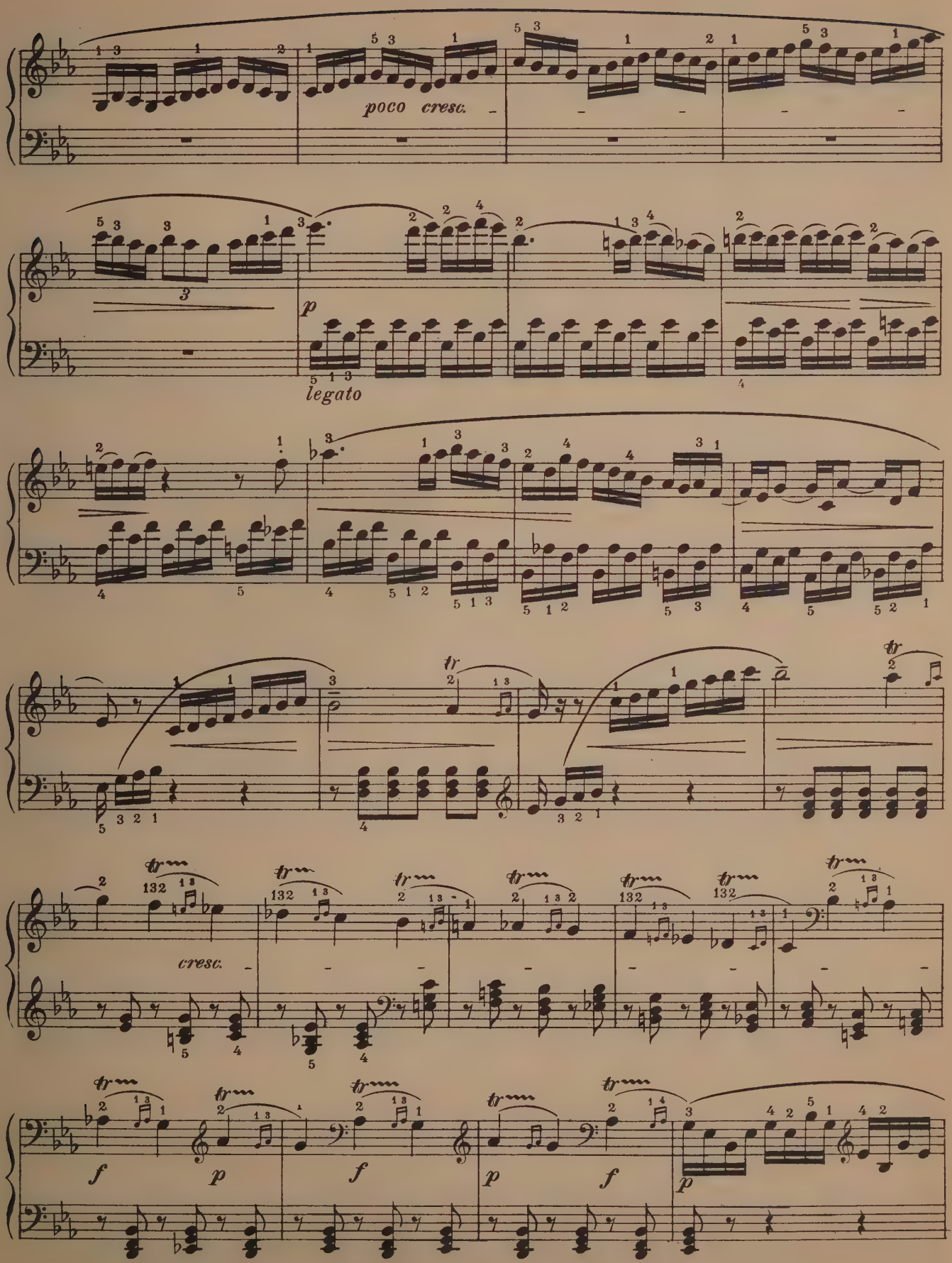


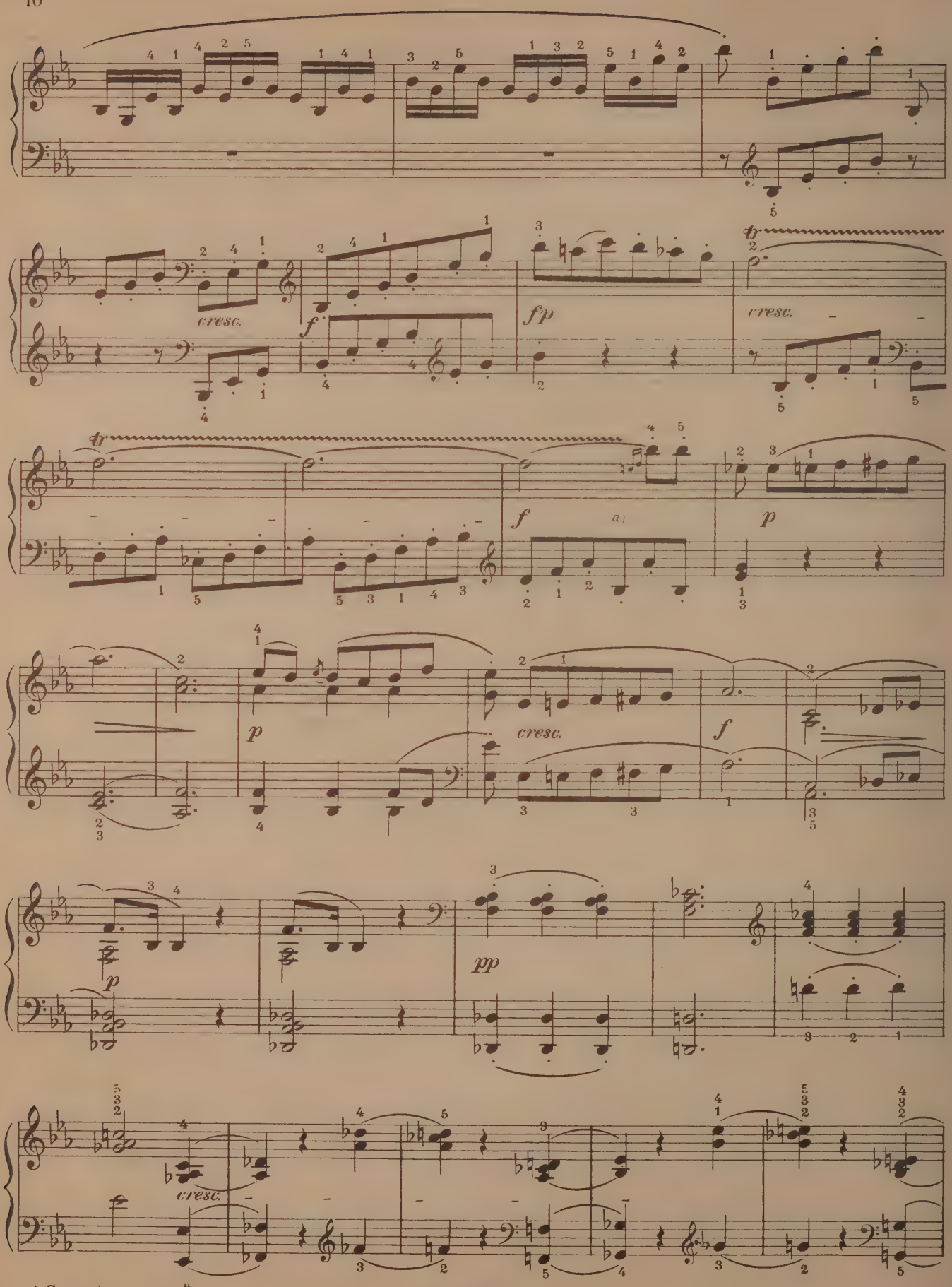
a) Finish the trill approximately thus:


dim.
p
poco marcato ma piano
f
sf
p
f
sf

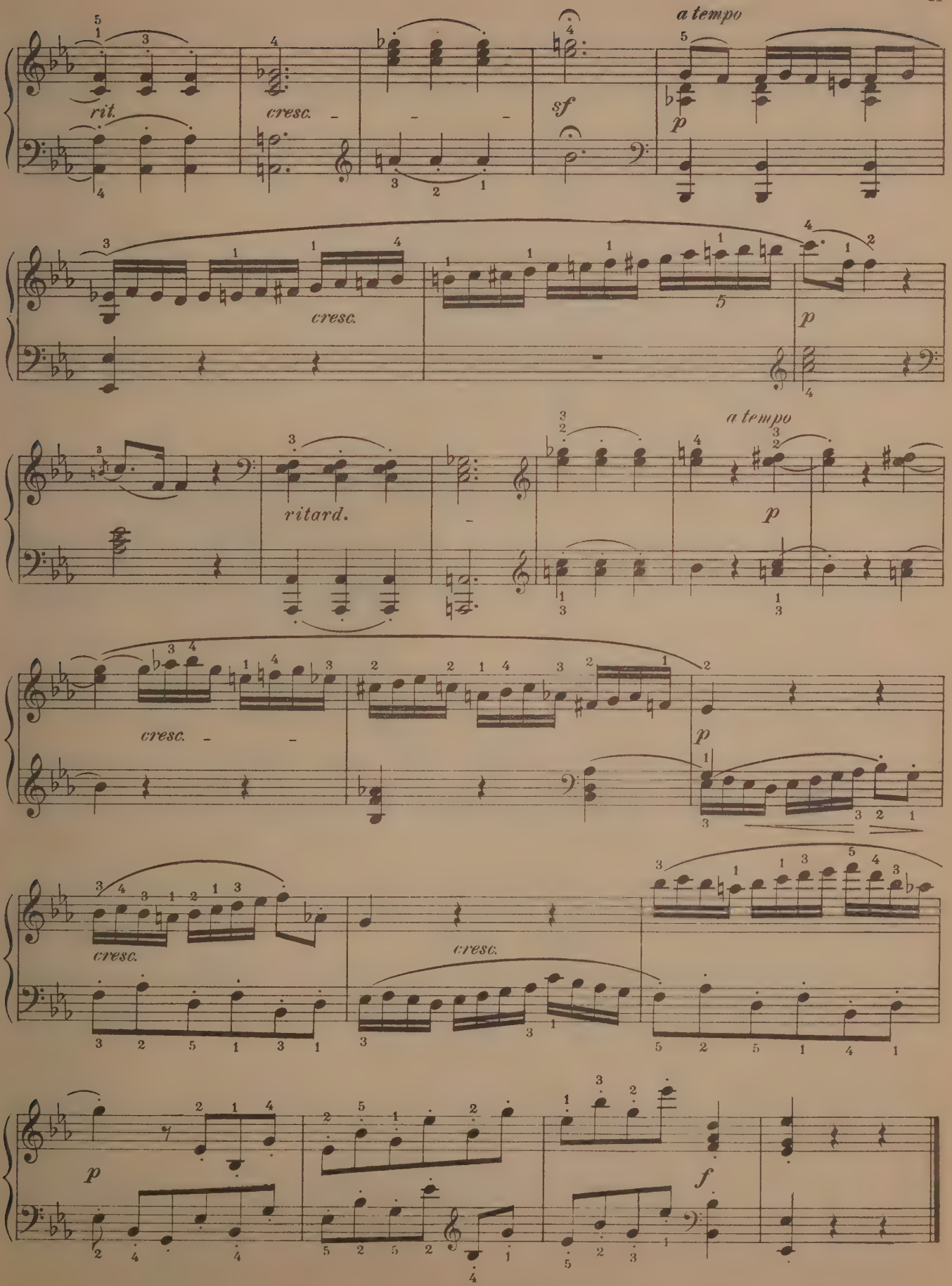

sf
sf
p
p
cresc.
poco f
ritard.
cresc.
sf
a tempo
p
p
mf
p ritard.
cresc.
sf


a tempo
p
cresc.
f
p
p legato


poco cresc.
p
legato
cresc.
f
p
f
p
f
p
f
p

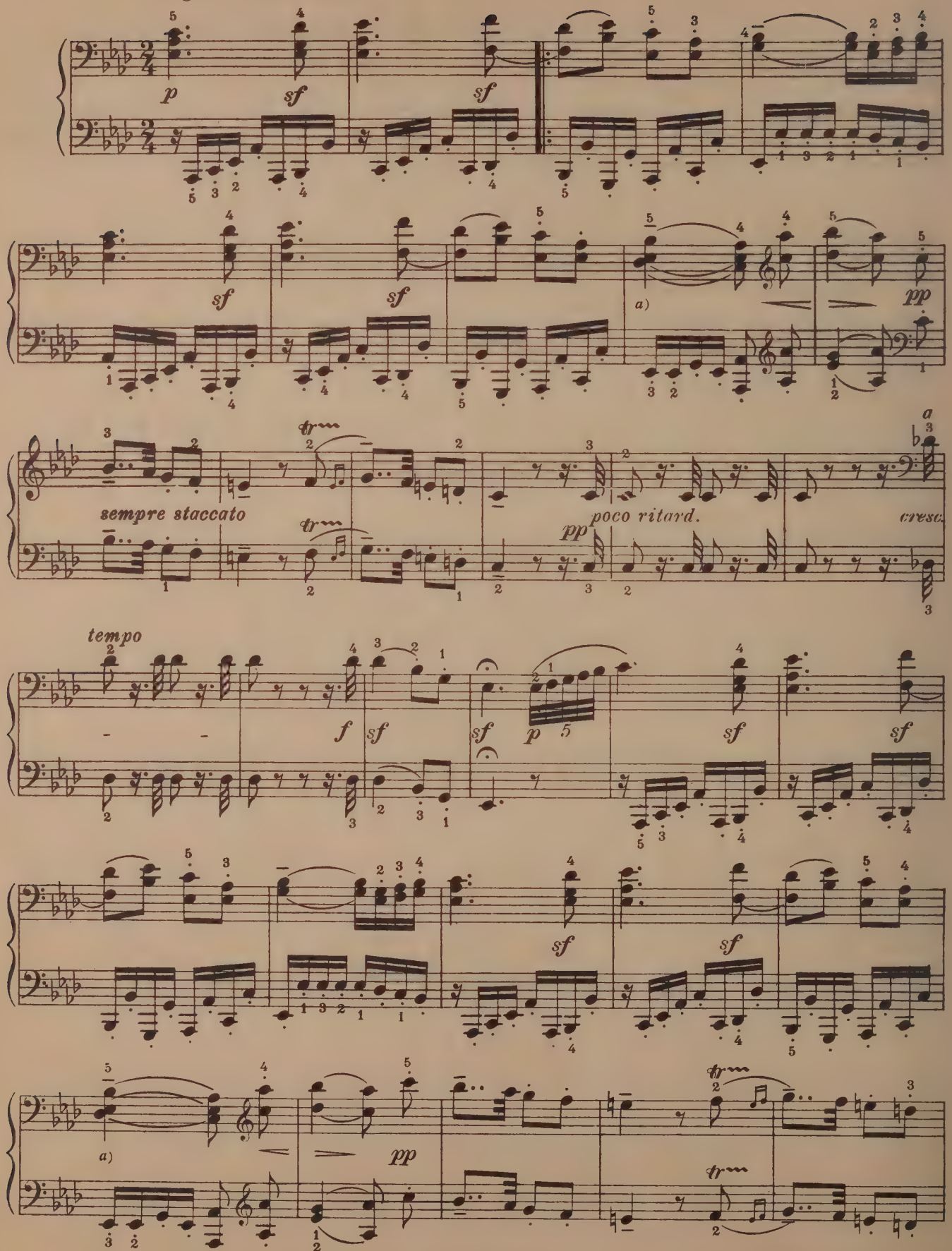


a) See note on page 5

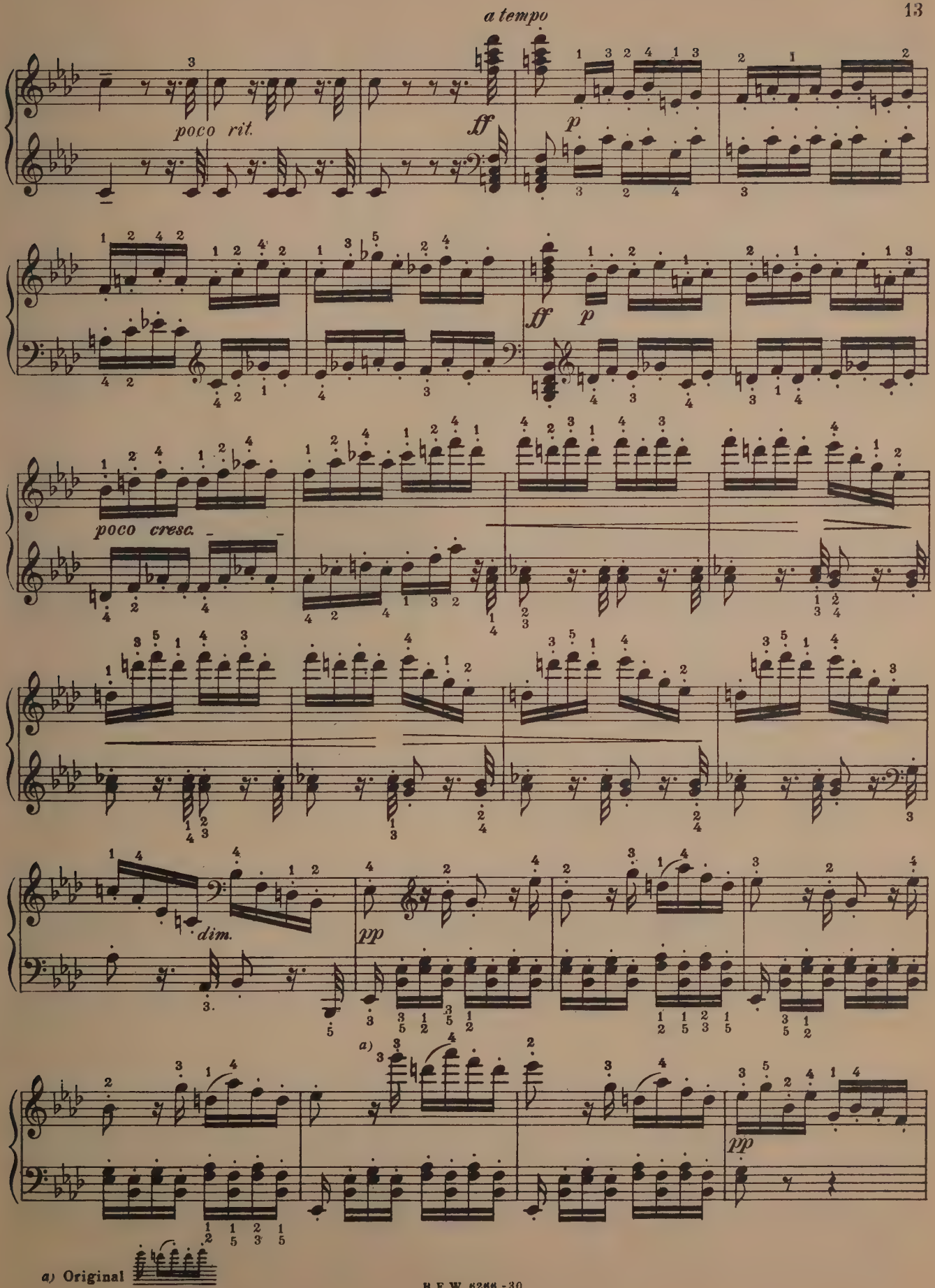

rit.
cresc.
sf
a tempo
p
cresc.
p
ritard.
a tempo
p
cresc.
p
cresc.
cresc.
p
f

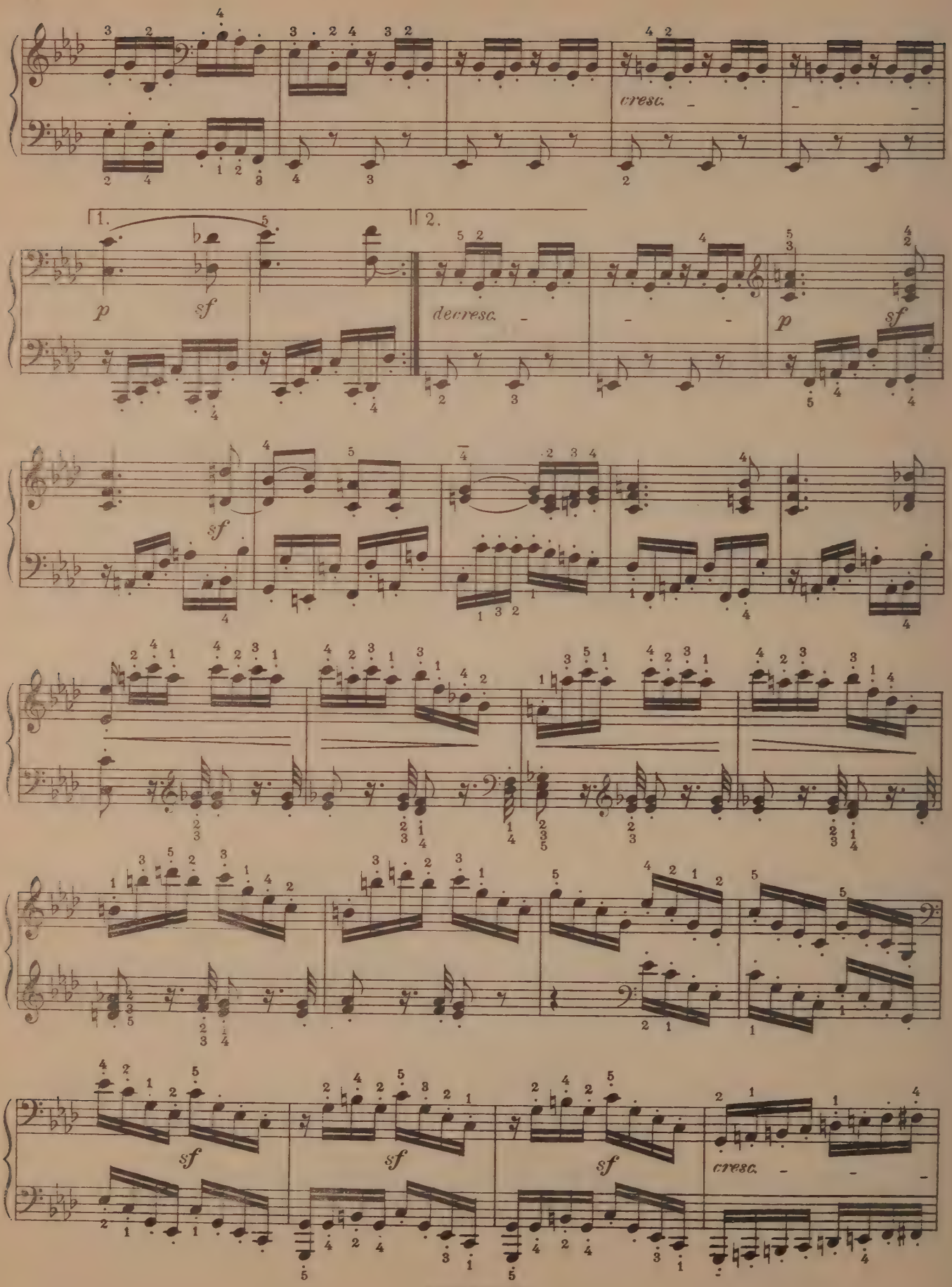
SCHERZO.

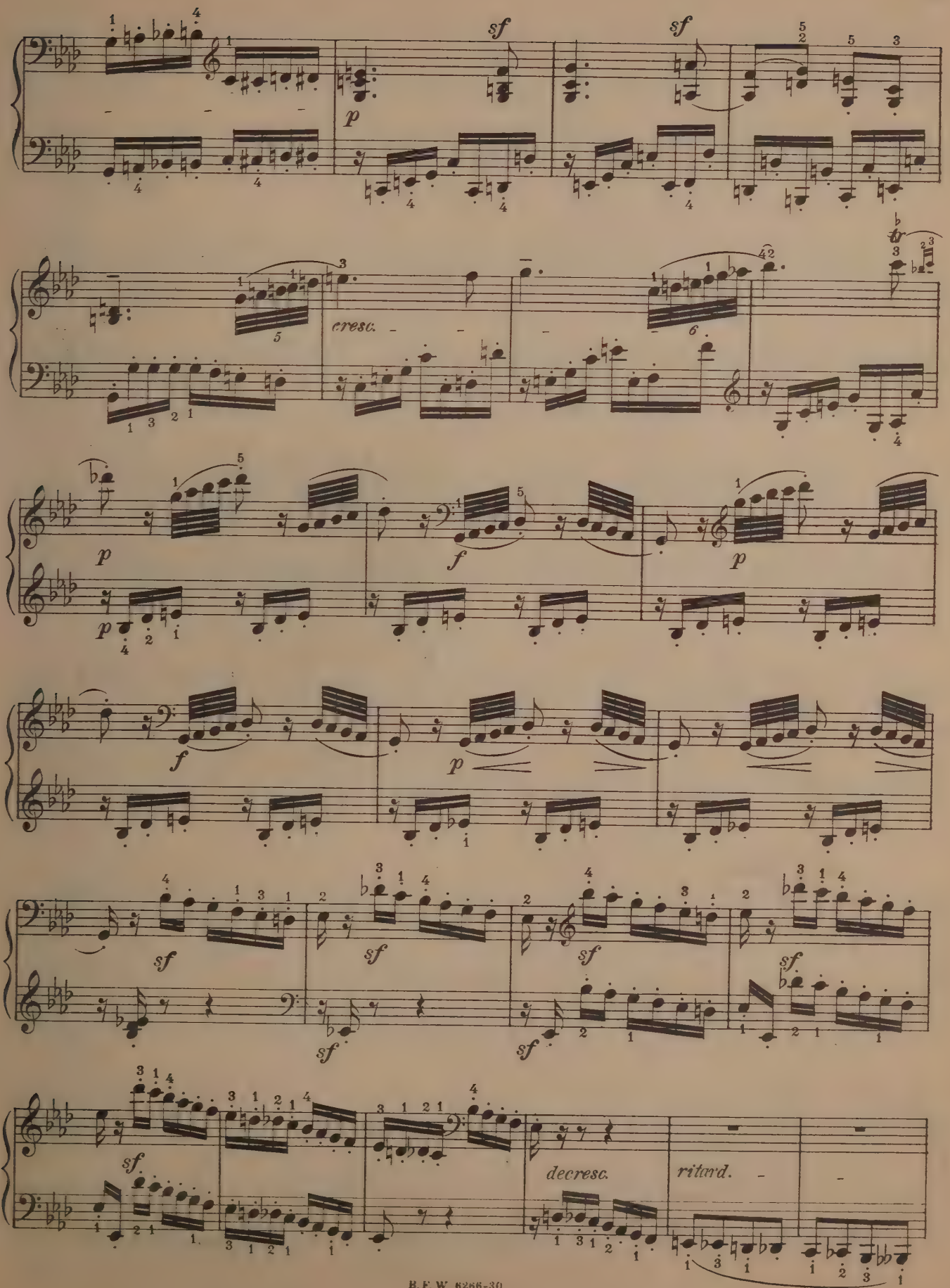
Allegretto vivace. (♩=100.)

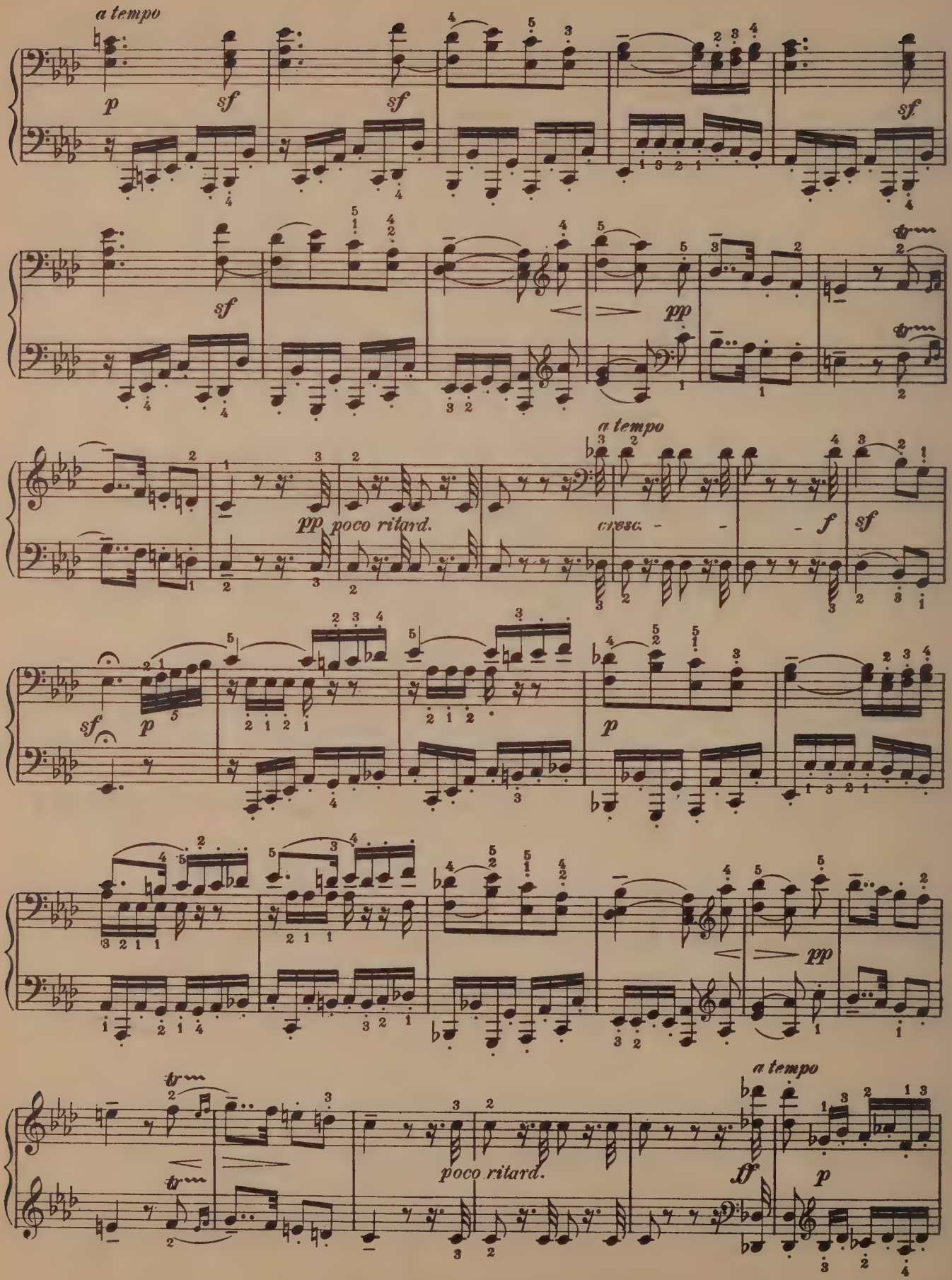


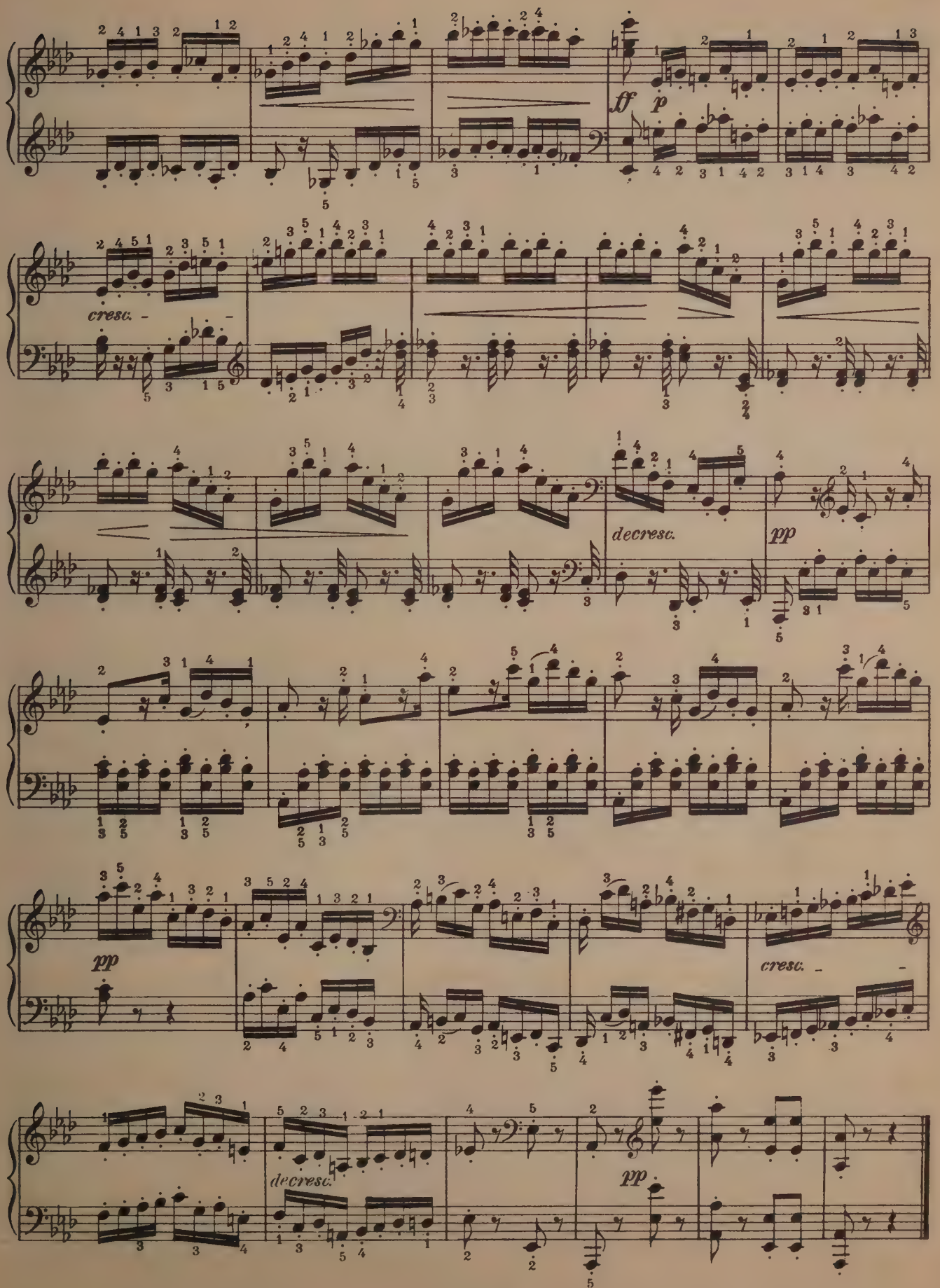
a) In some Editions the two E's are not tied.


a tempo
poco rit.
ff
p
ff
p
poco cresc.
dim.
pp
a)
pp
a) Original


cresc.
1.
2.
p
sf
decresc.
p
sf
sf
sf
sf
sf
cresc.

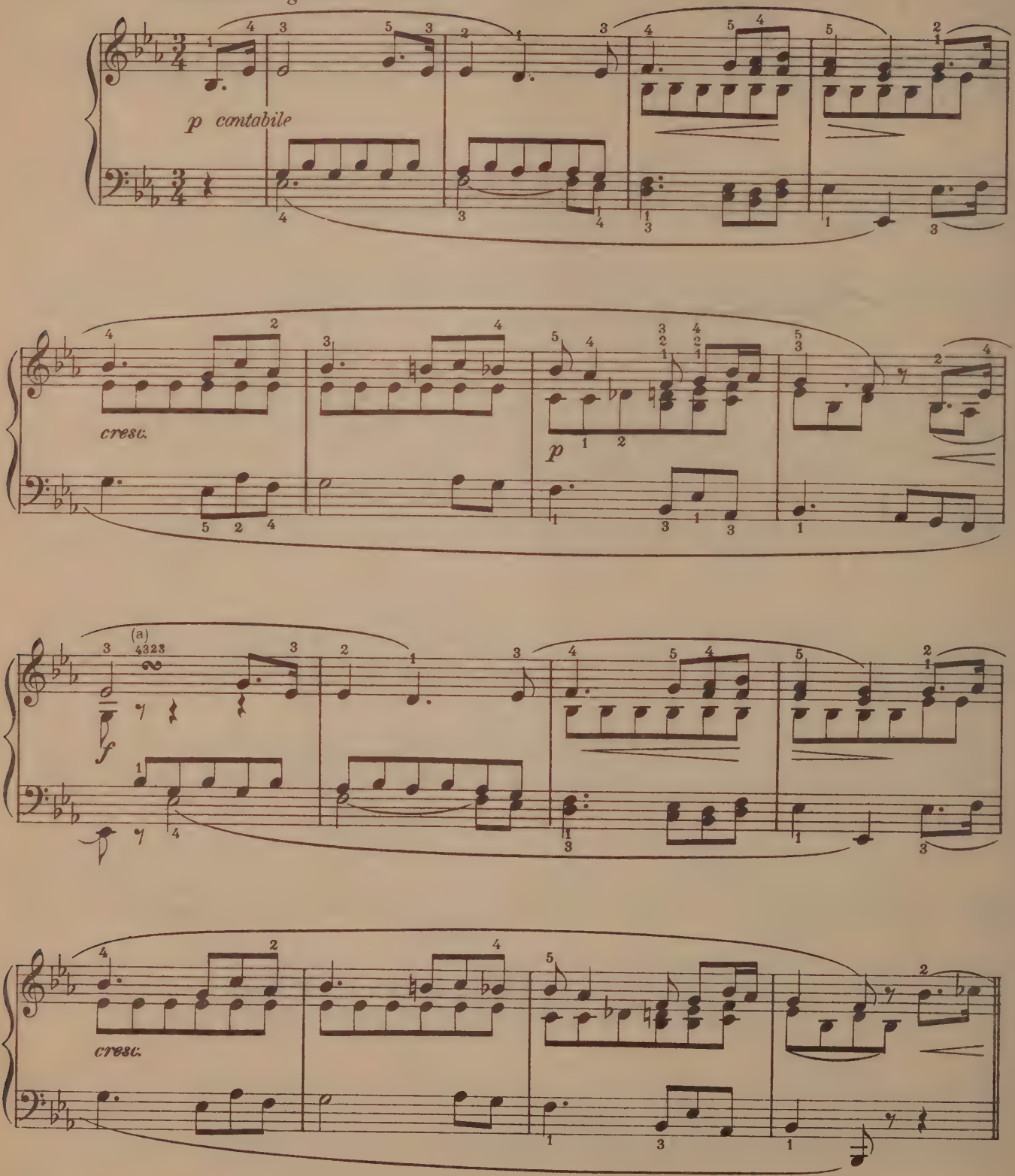

sf
sf
p
cresc.
p
f
p
p
f
p
sf
sf
sf
sf
sf
sf
decresc.
ritard.


a tempo
p
sf
sf
sf
sf
pp
a tempo
pp poco ritard.
cresc.
f
sf
sf
p
p
pp
tr
tr
poco ritard.
a tempo
ff
p

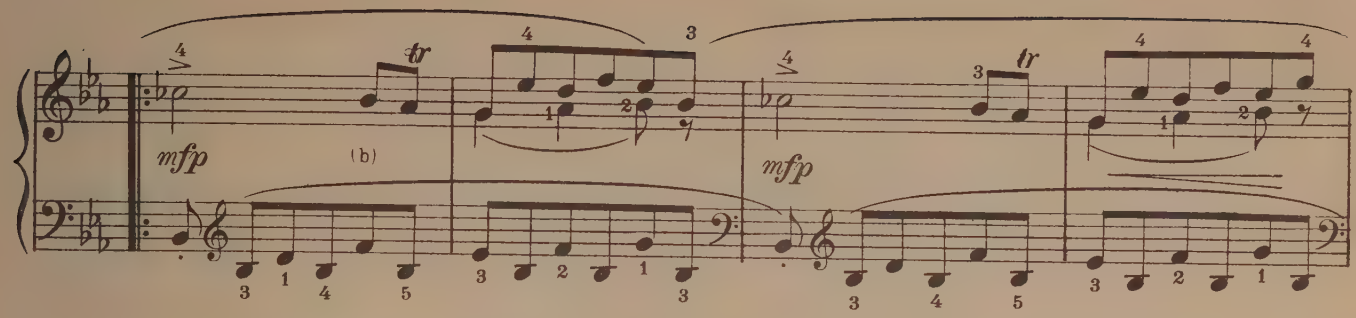

ff
p
cresc.
decresc.
pp
pp
cresc.
decresc.
pp

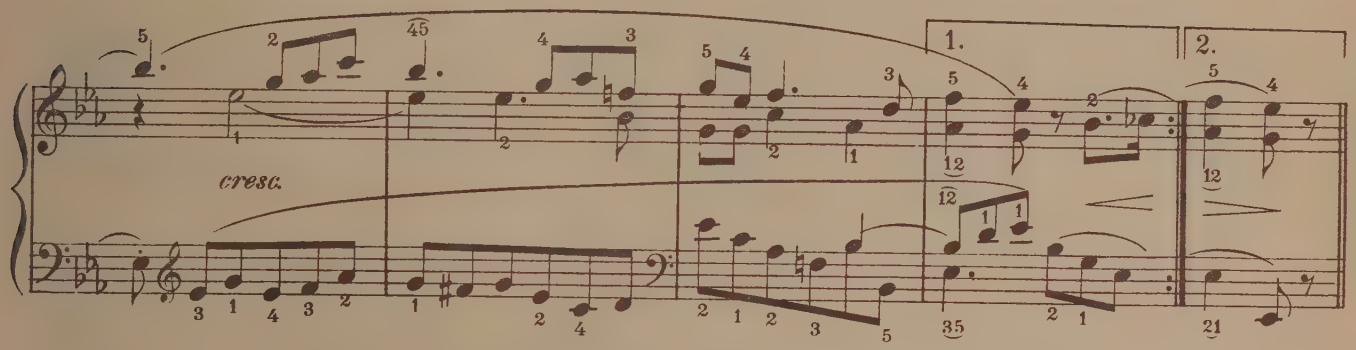
MINUETTO.

Moderato e grazioso. (♩ = 88)

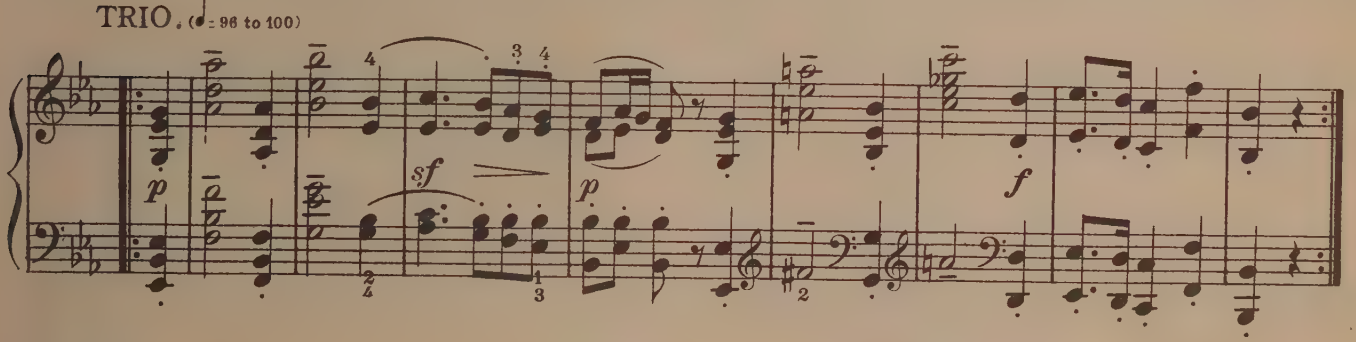


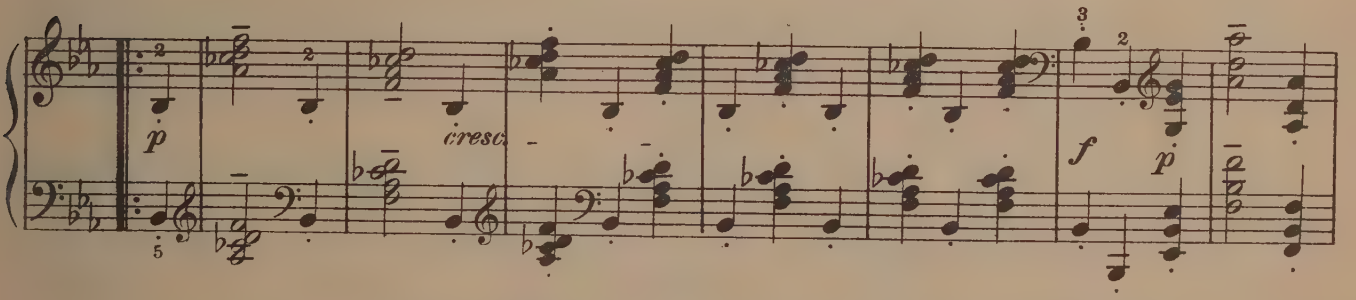
(a)

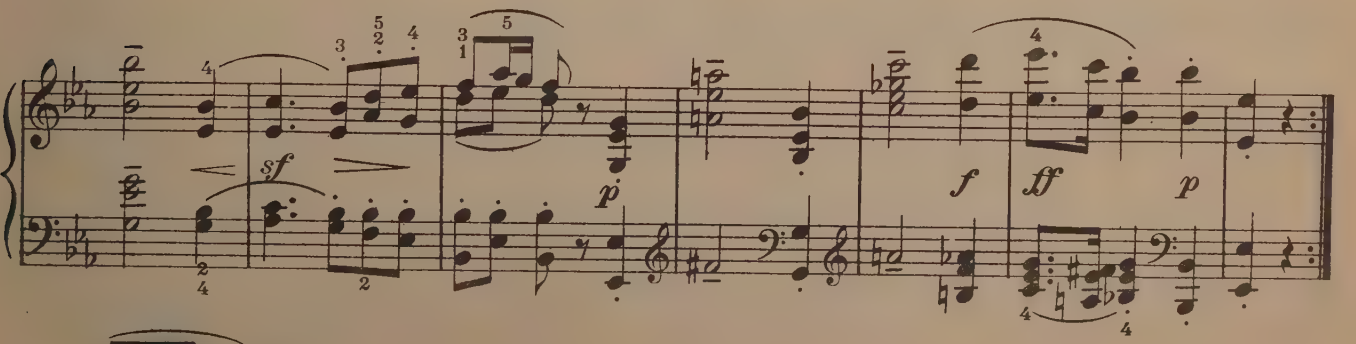




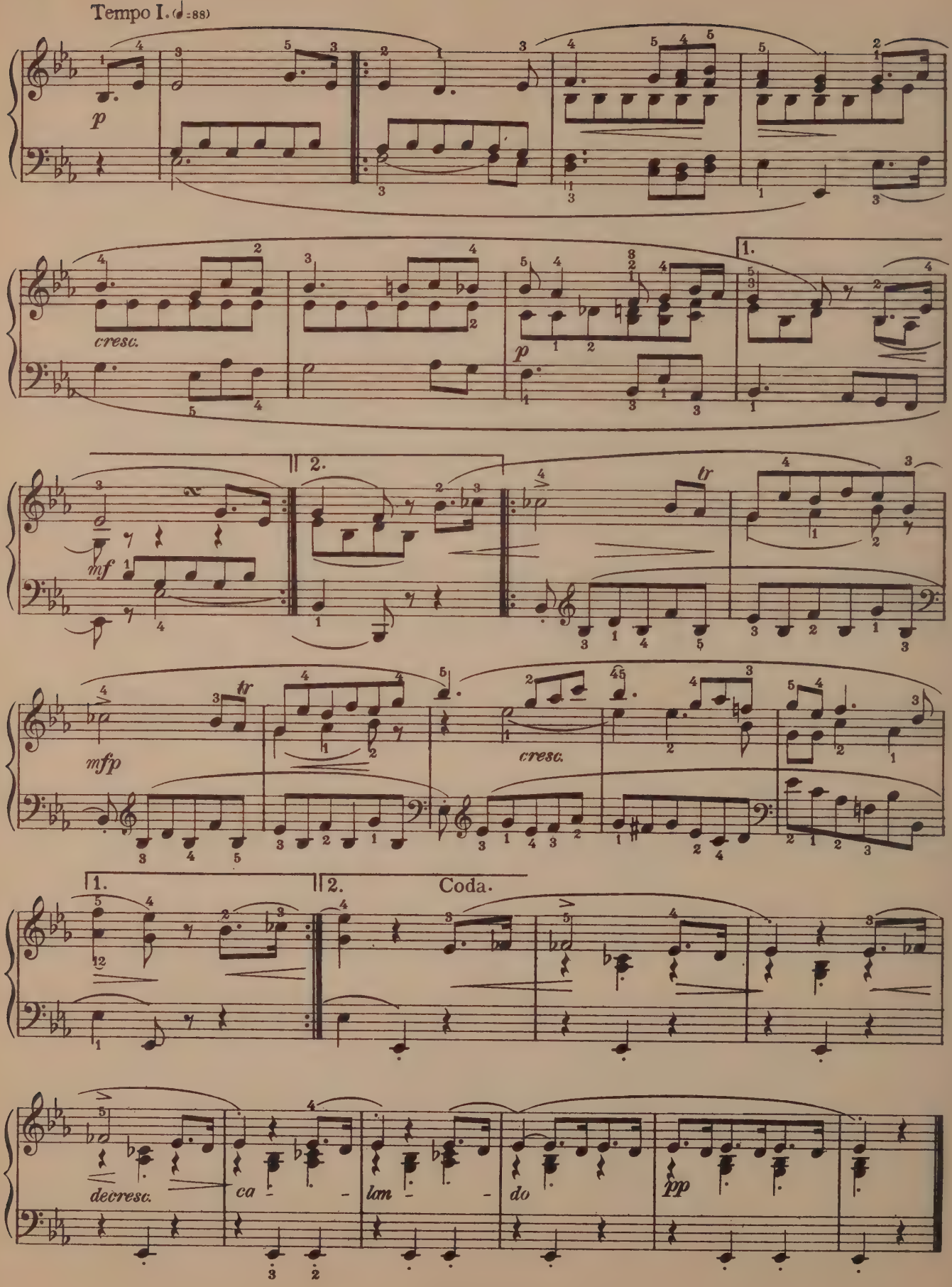
TRIO. (♩. = 96 to 100)

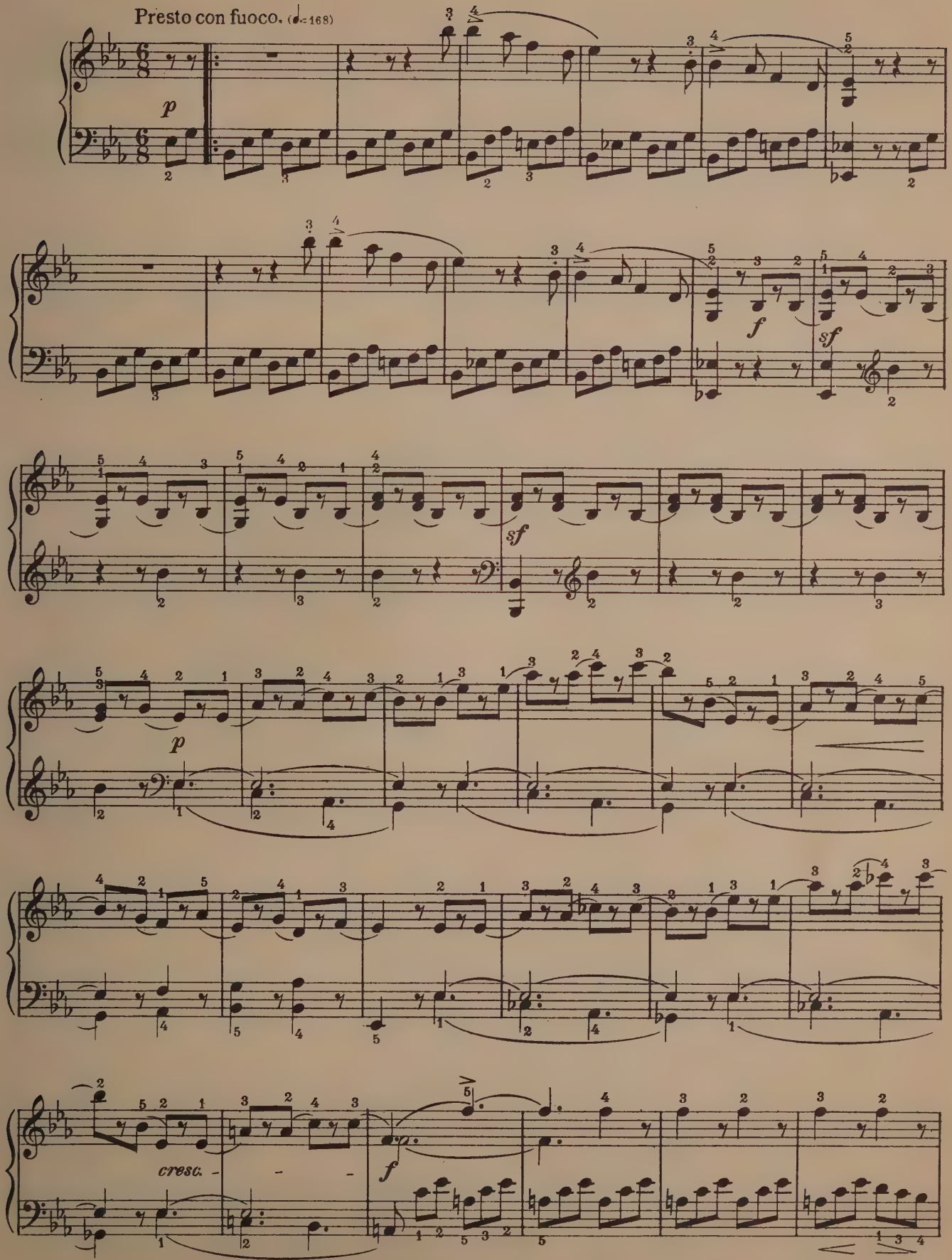


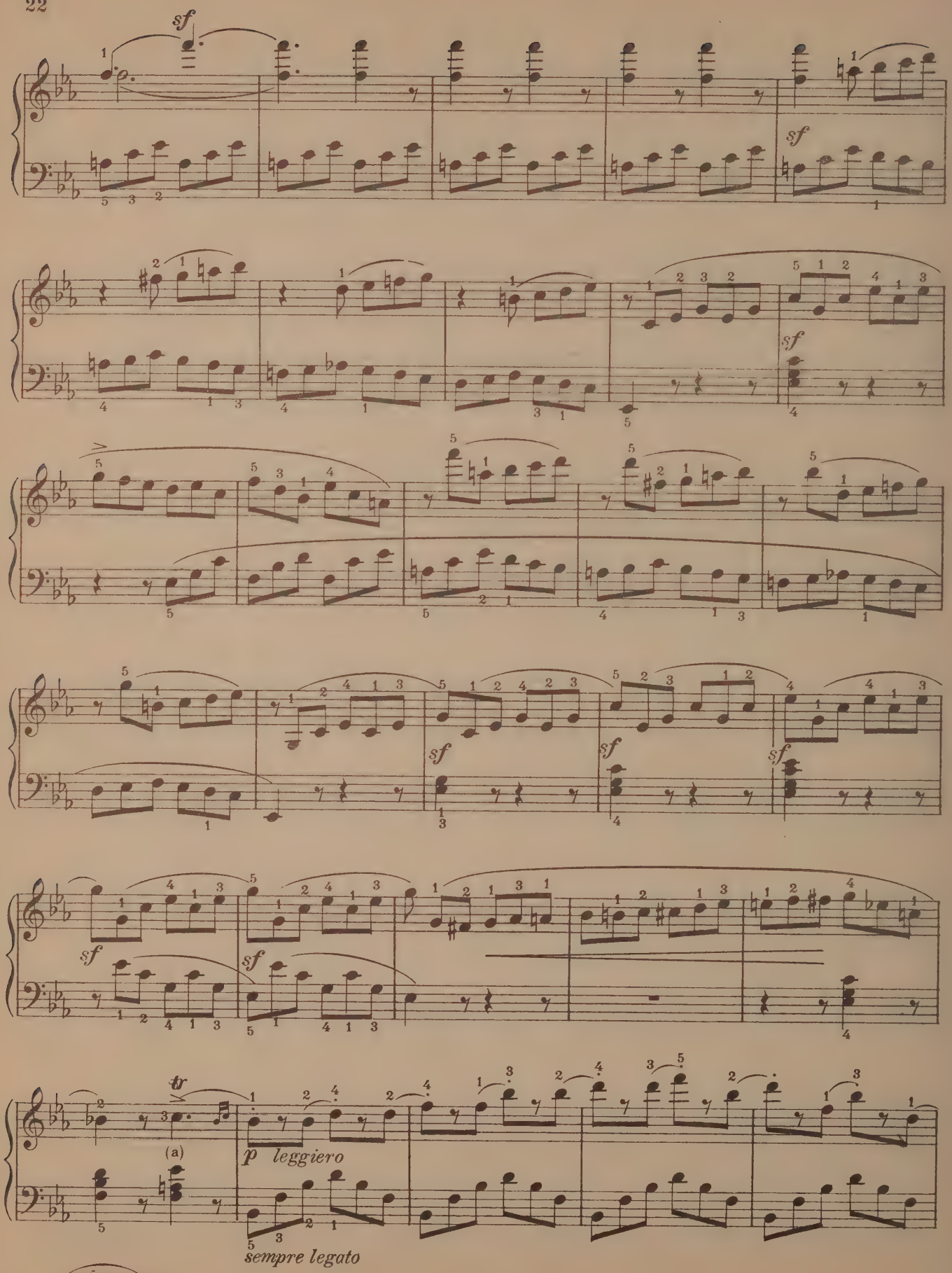


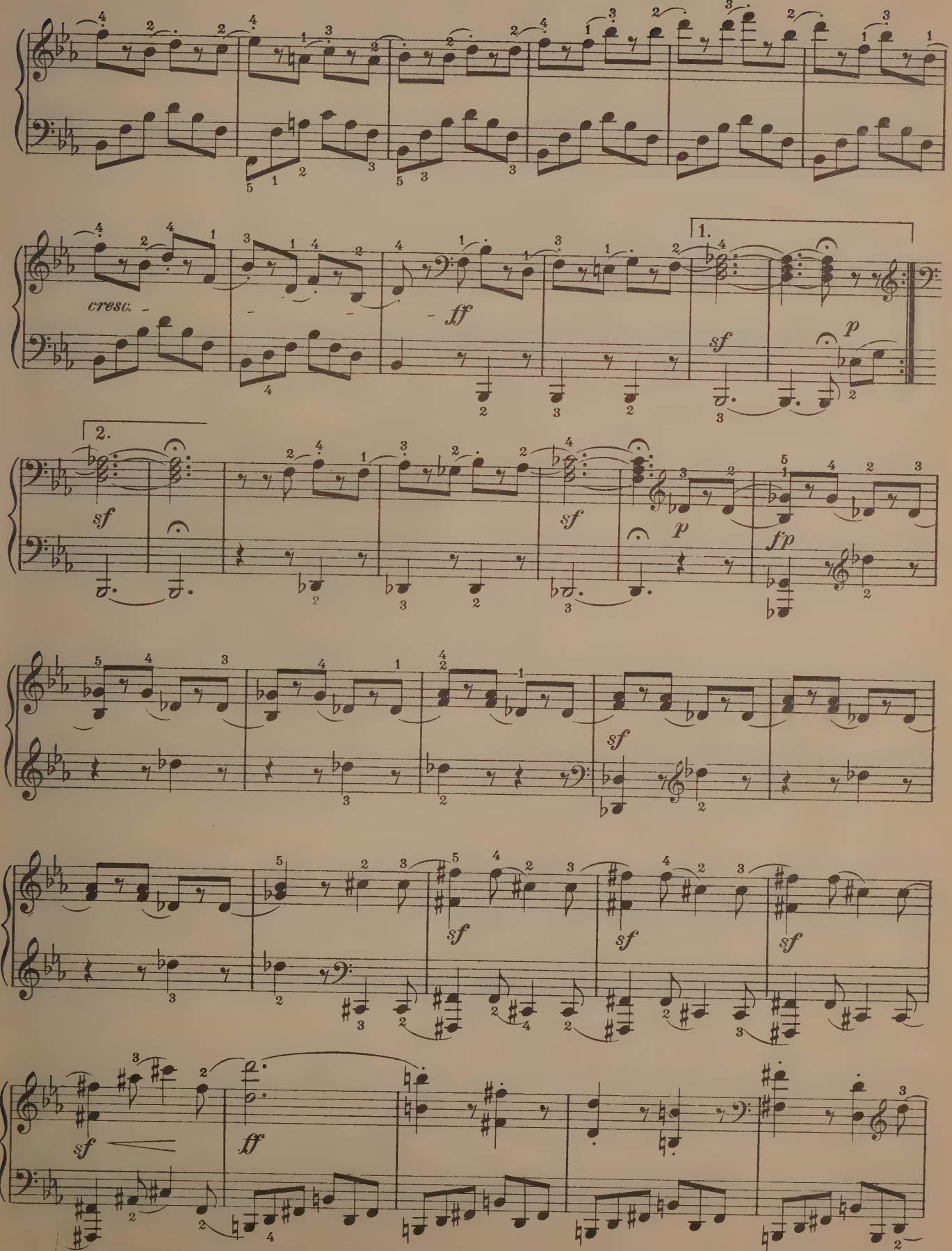


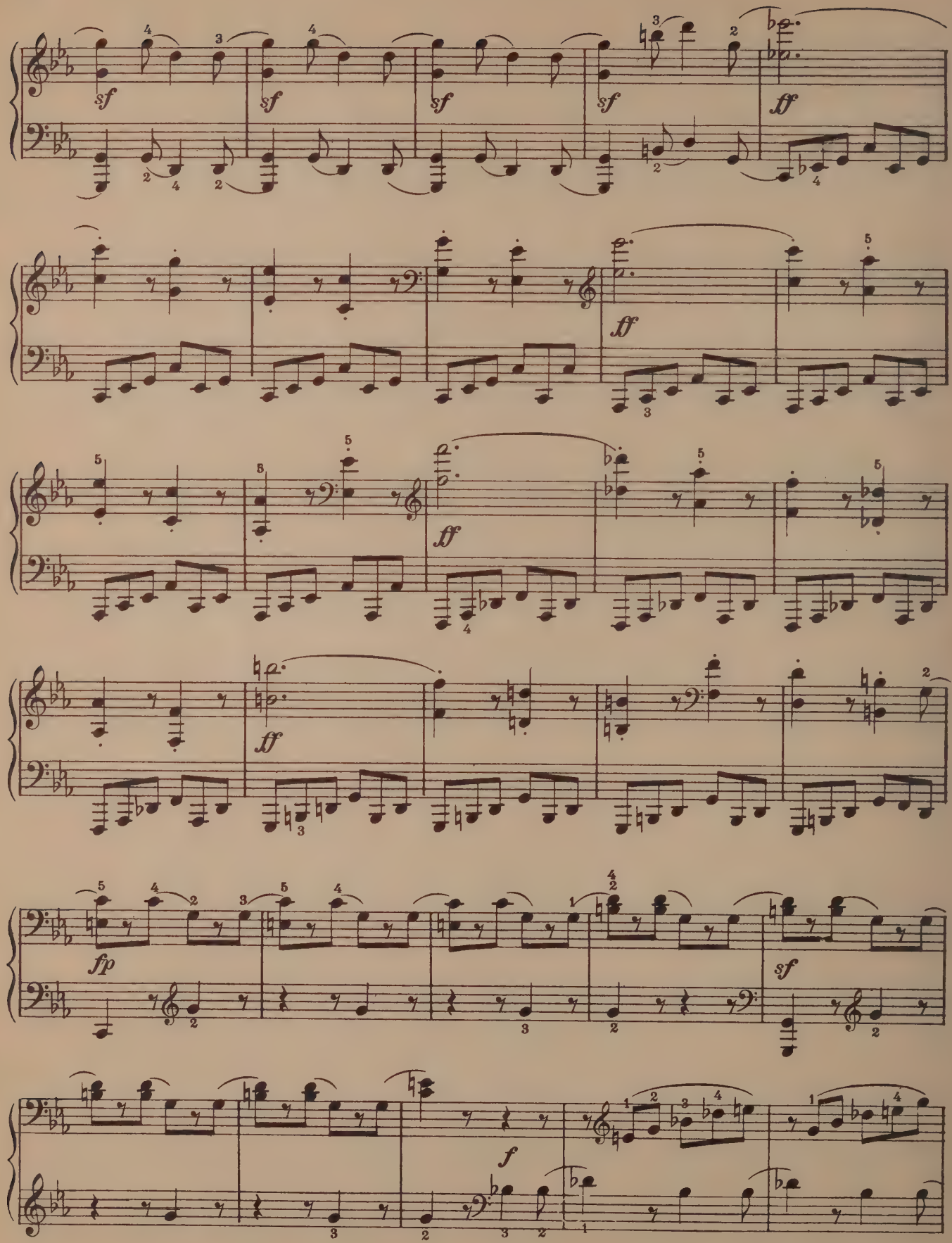
(b)

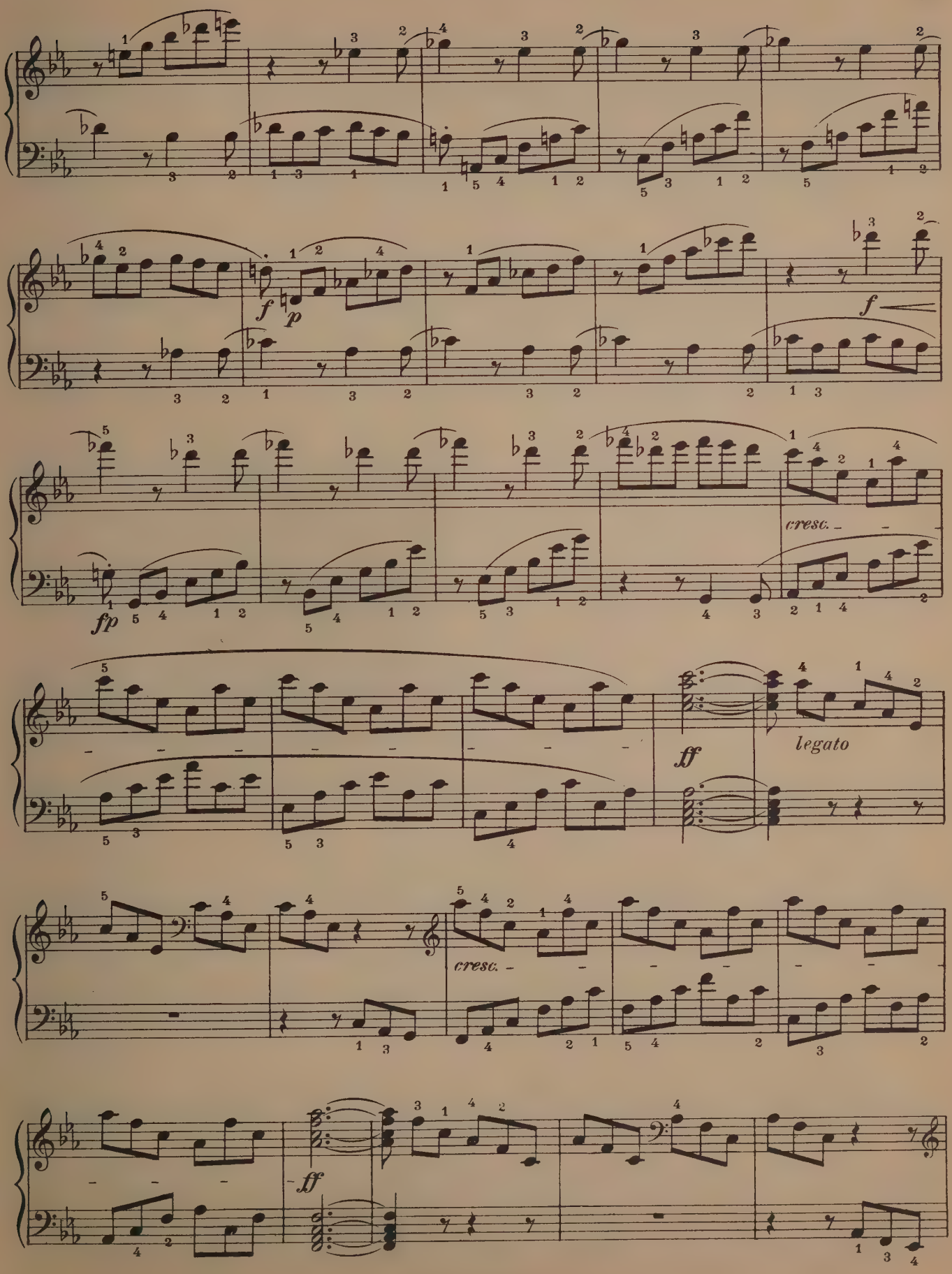

Tempo I. (♩=88)
p
cresc.
p
1.
mf
2.
tr
mfp
tr
cresc.
1.
2.
Coda.
decresc.
ca - - lan - - do
pp

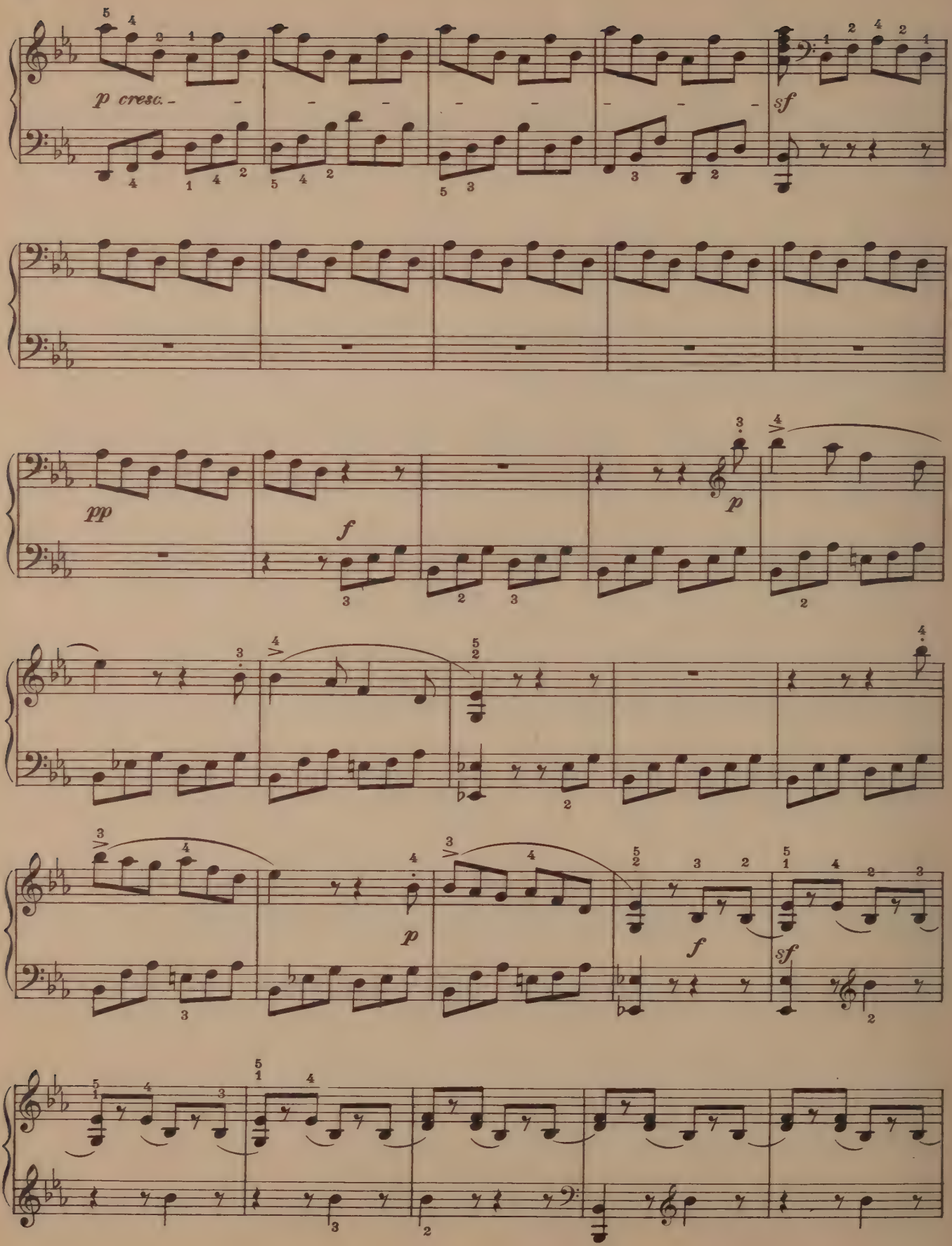

Presto con fuoco. (♩.=168)
p
f
sf
sf
p
cresc.
f

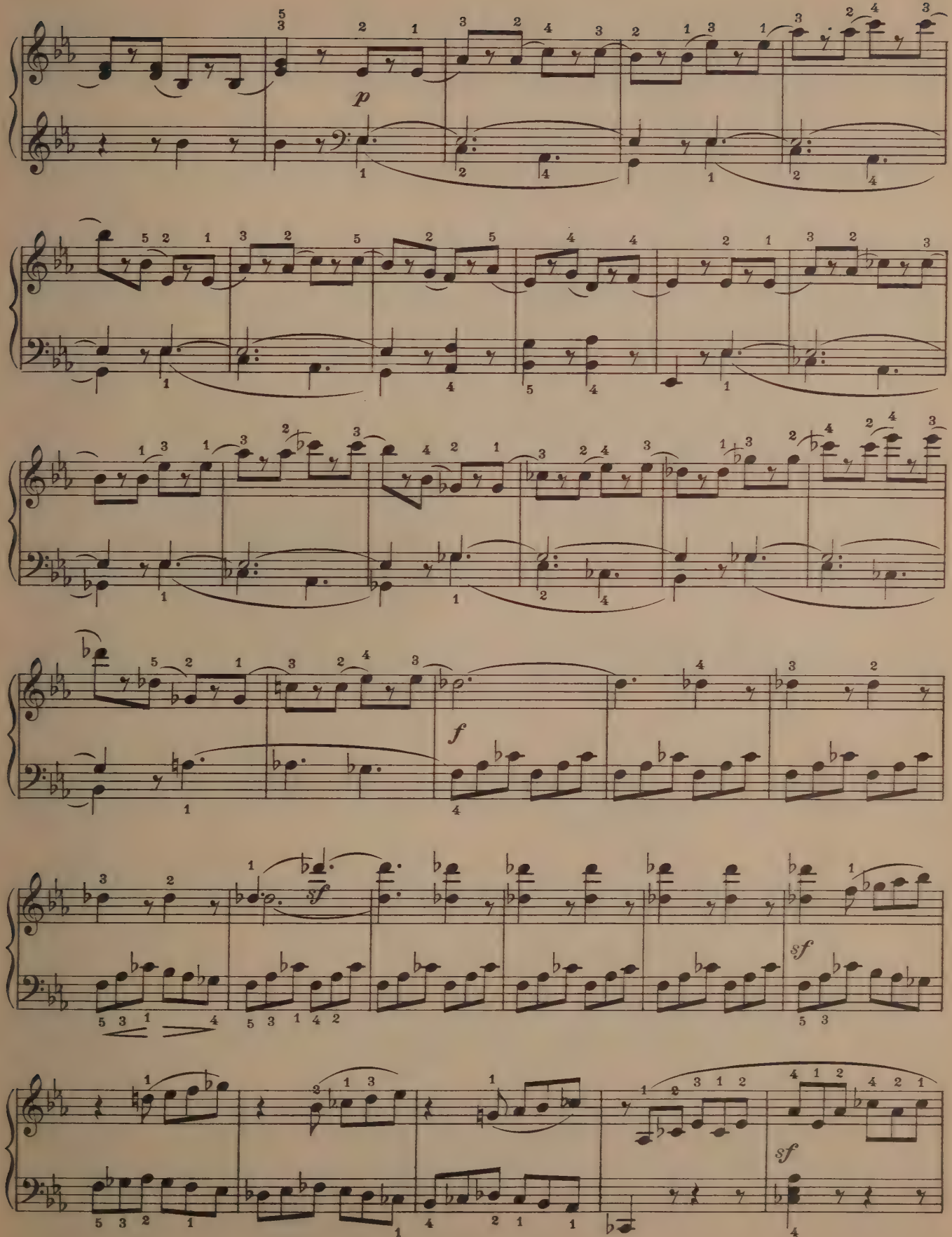

sf
sf
sf
sf
sf
sf
sf
sf
sf
tr
(a)
p leggiero
sempre legato
(a)

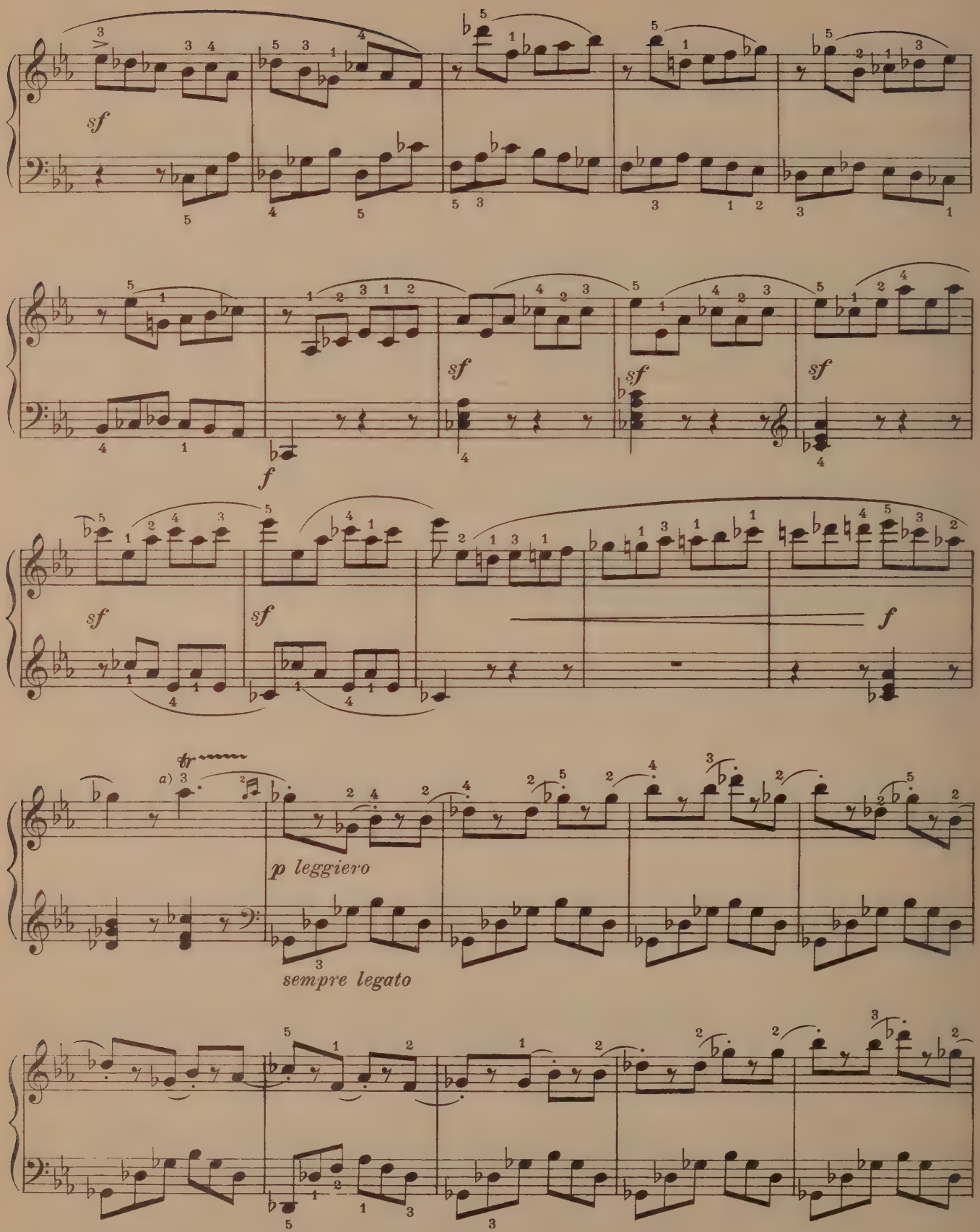

cresc.
ff
1.
sf
p
2.
sf
p
fp
sf
sf
sf
sf
sf
ff

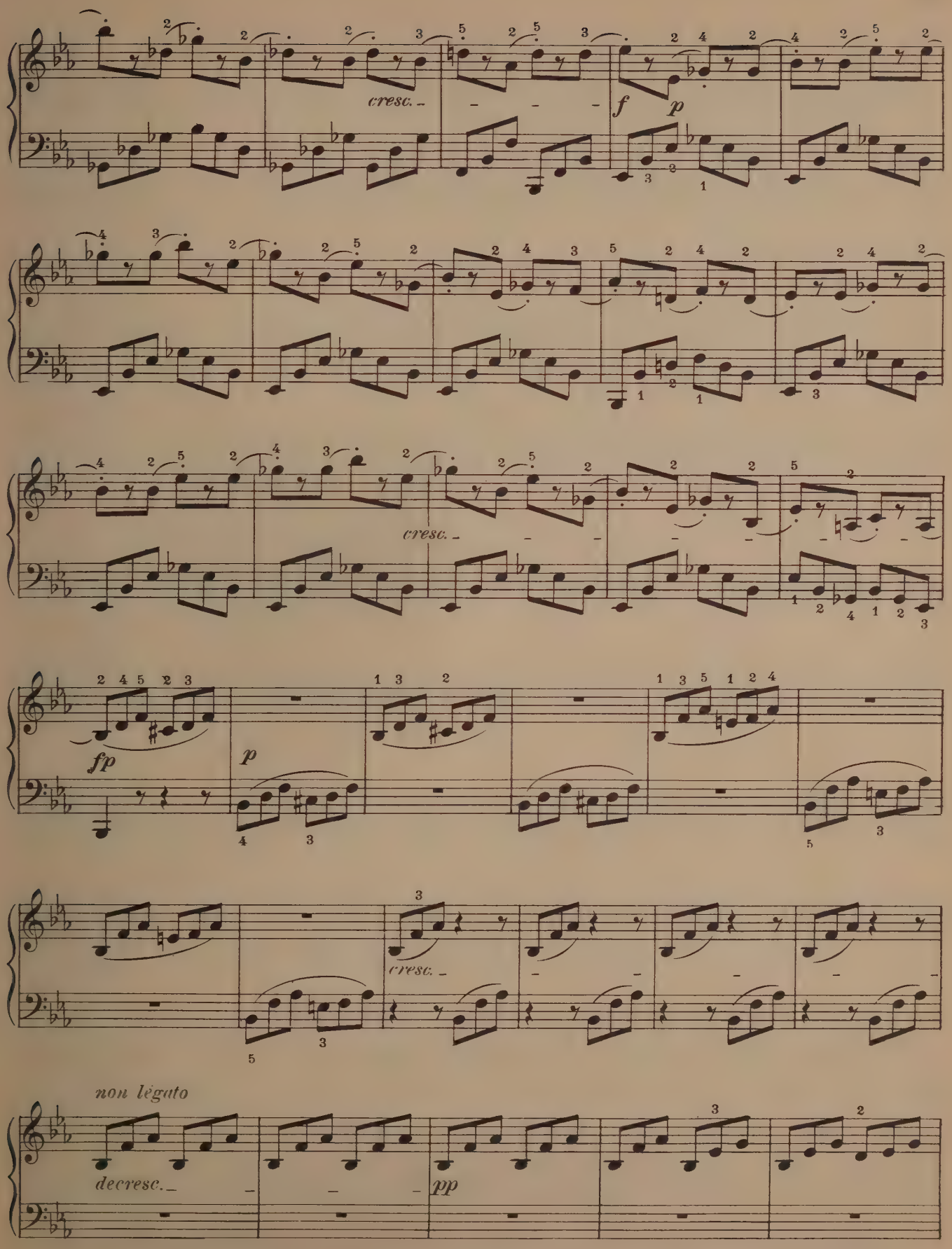

sf
sf
sf
sf
ff
ff
ff
ff
fp
sf
f

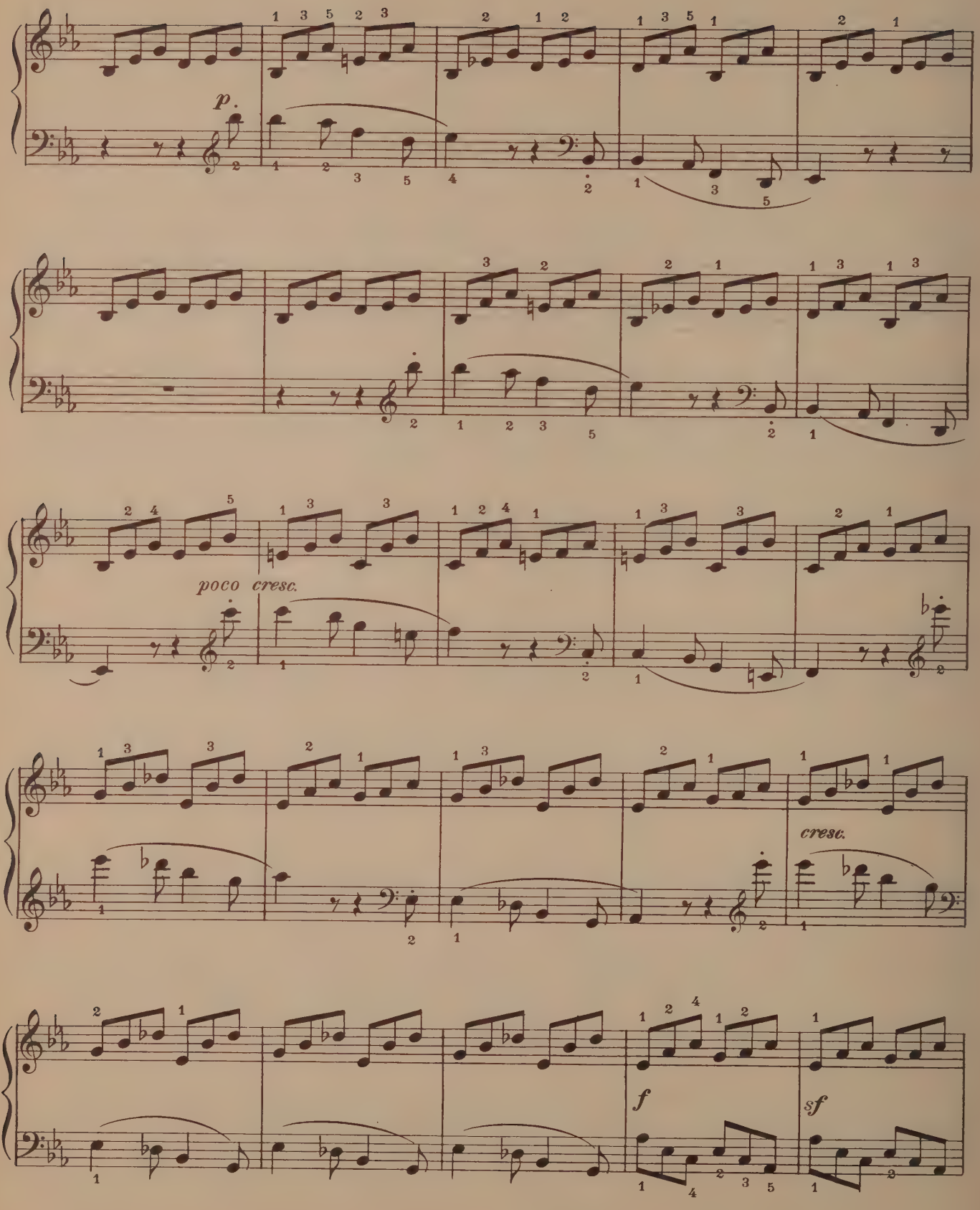

f
p
f
fp
cresc.
ff
legato
cresc.
ff

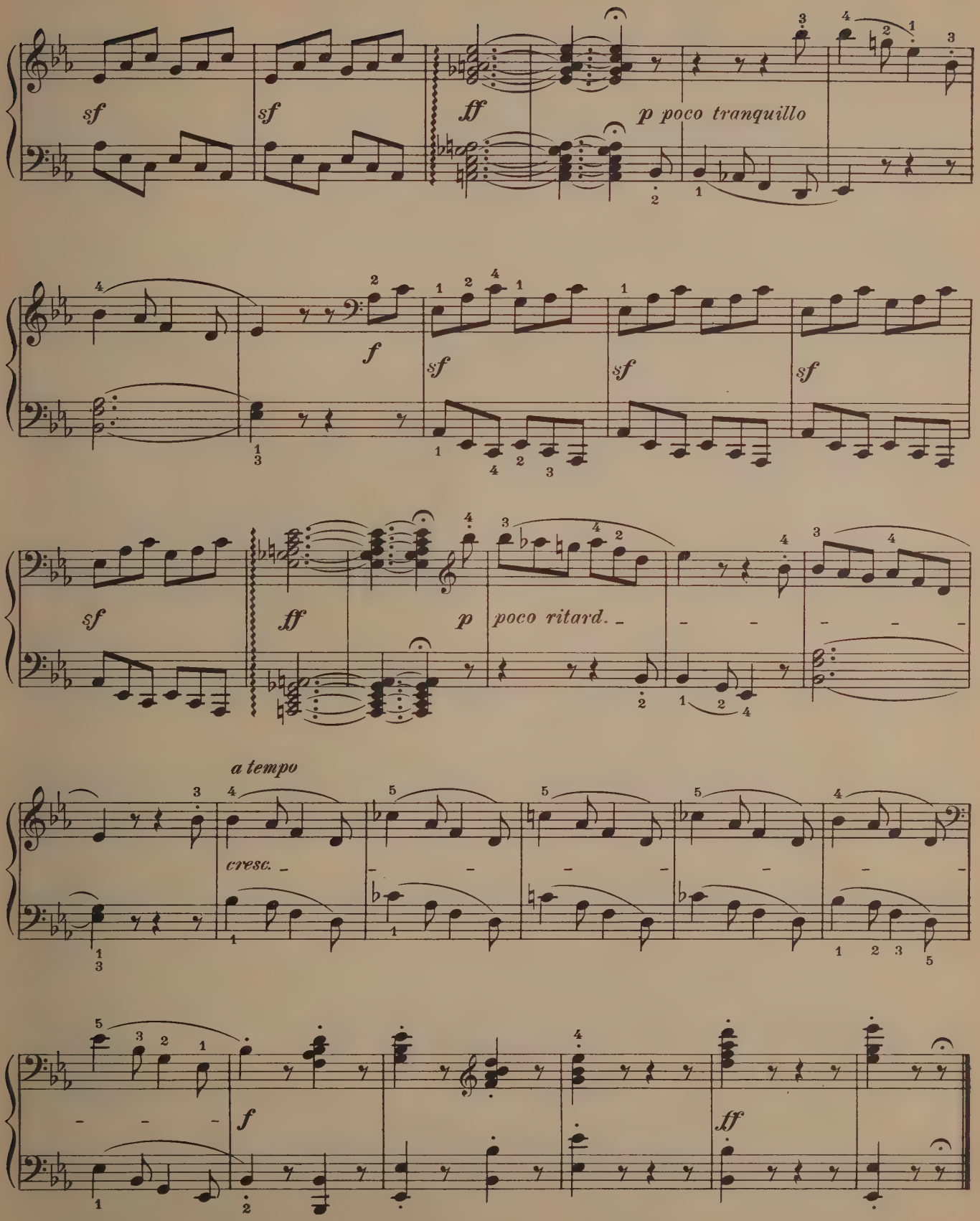

p cresc.
sf
pp
f
p
p
f
sf


p
f
sf
sf
sf


sf
sf
sf
sf
sf
sf
f
f
tr
a)
p leggiero
sempre legato
a)


cresc.
f
p
cresc.
fp
p
cresc.
non legato
decresc.
pp


p.
poco cresc.
cresc.
f
sf


sf
sf
ff
p poco tranquillo
f
sf
sf
sf
sf
ff
p
poco ritard.
a tempo
cresc.
f
ff

Sonata, Op. 49, No. 1.

L. van BEETHOVEN.
(Revised by H. Trneček.)

Andante. (♩=60.)

19.

p

a)

fp *cresc.* *p*

b)

dolce

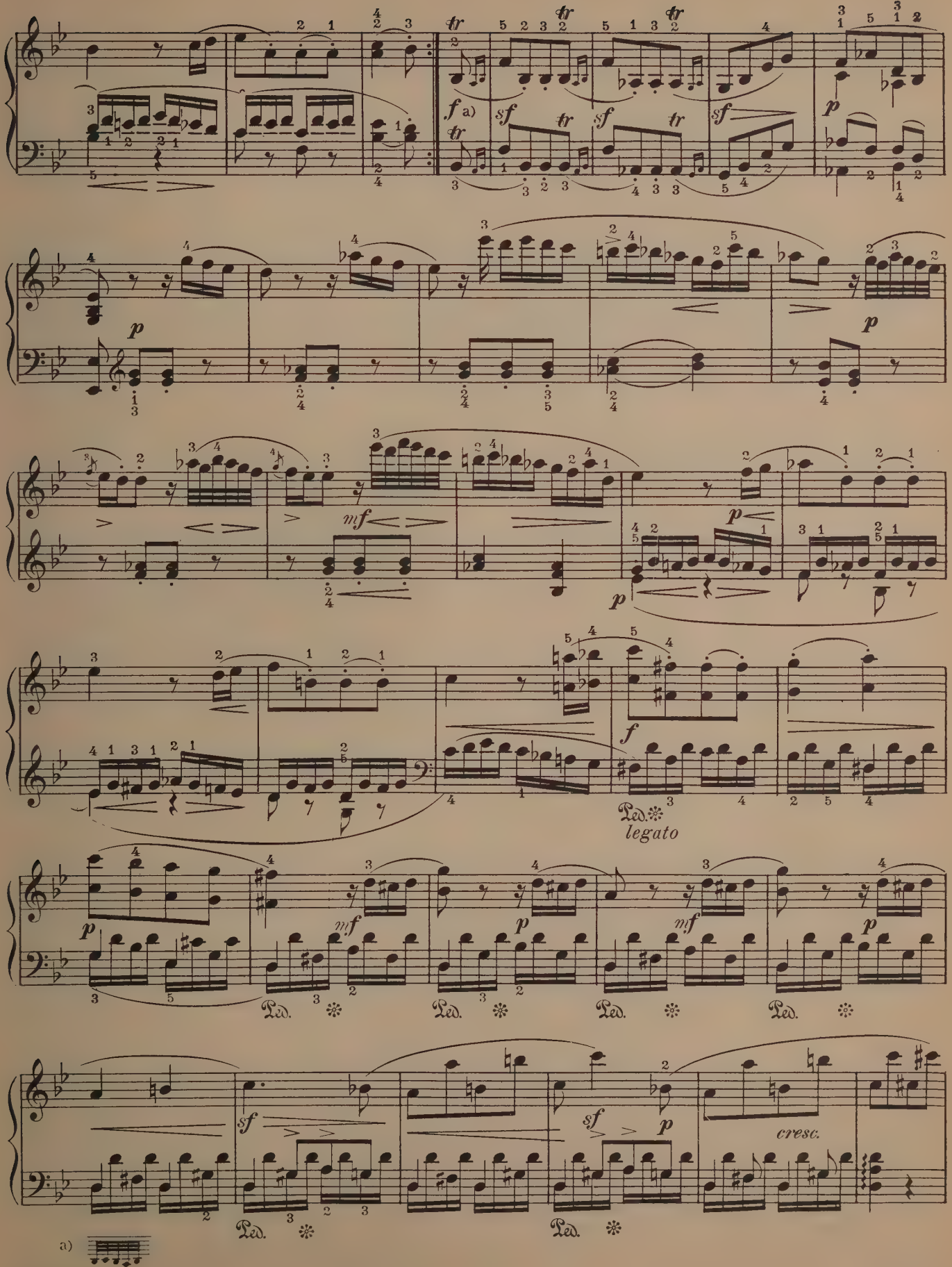
legato

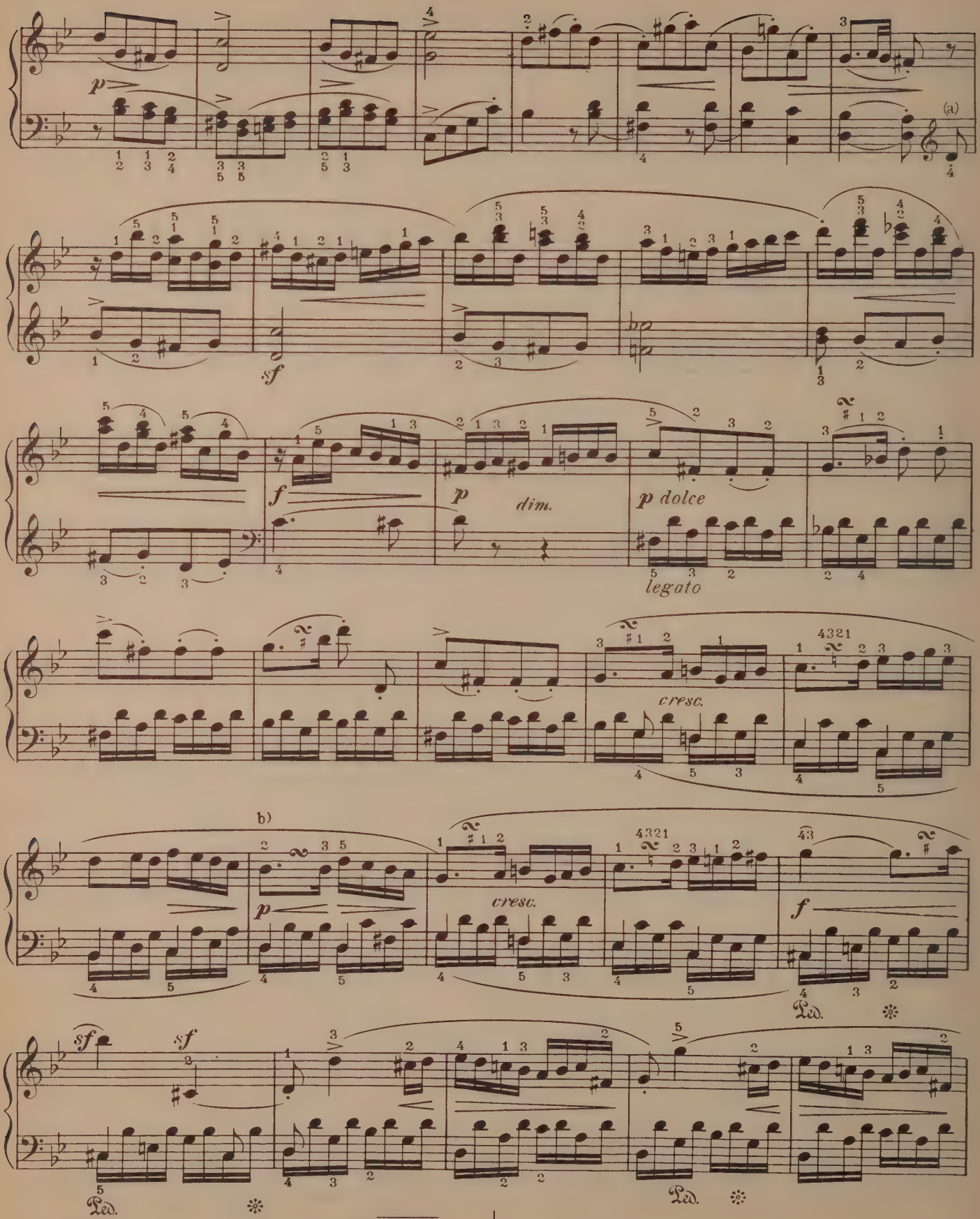
cresc. *cresc.*

dim.

p

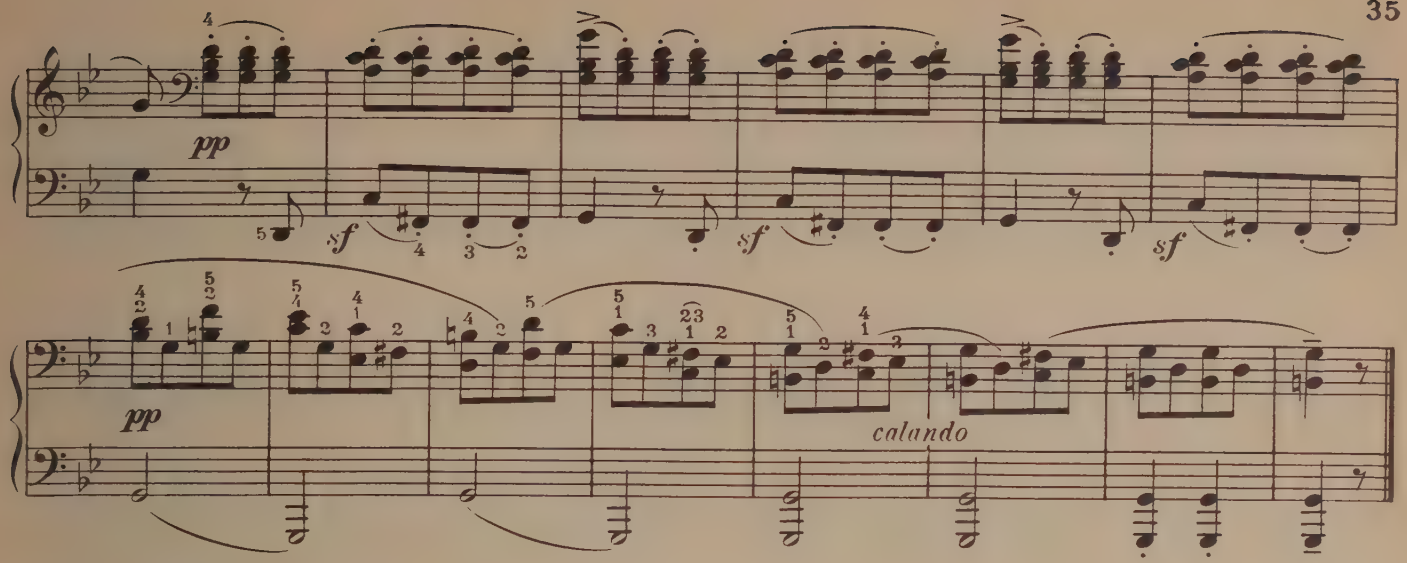
a) b)


a)
legato
cresc.
a)

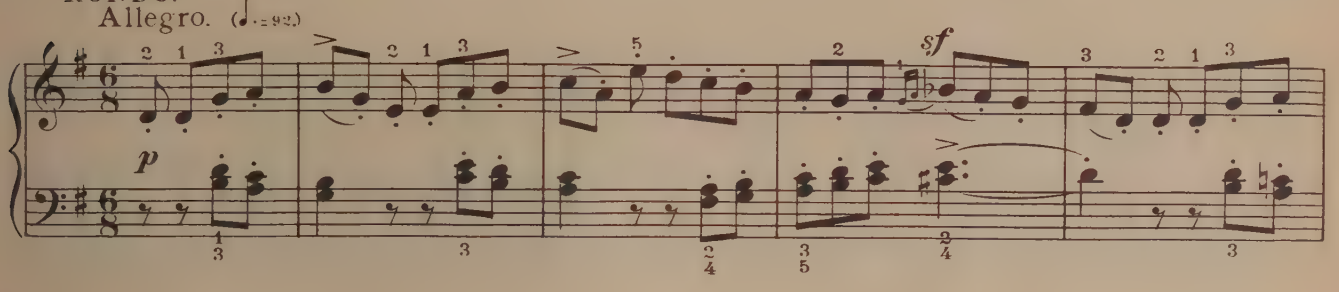


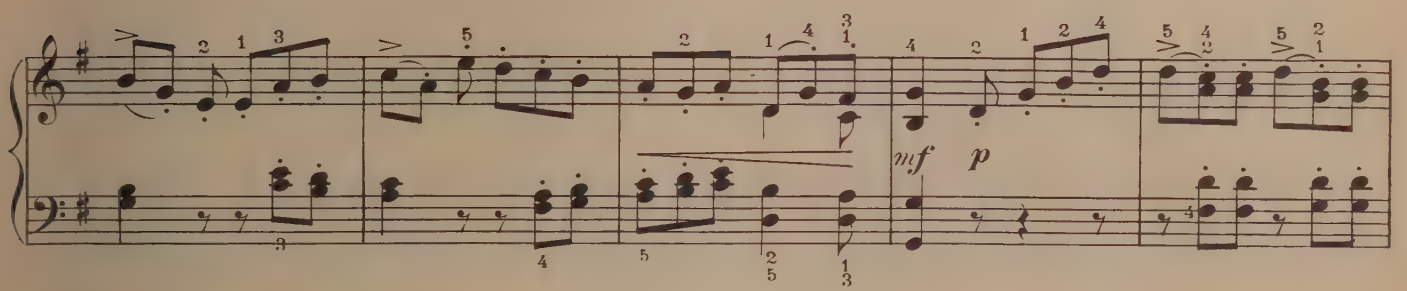
a) Die Melodie liegt in der linken Hand. b)

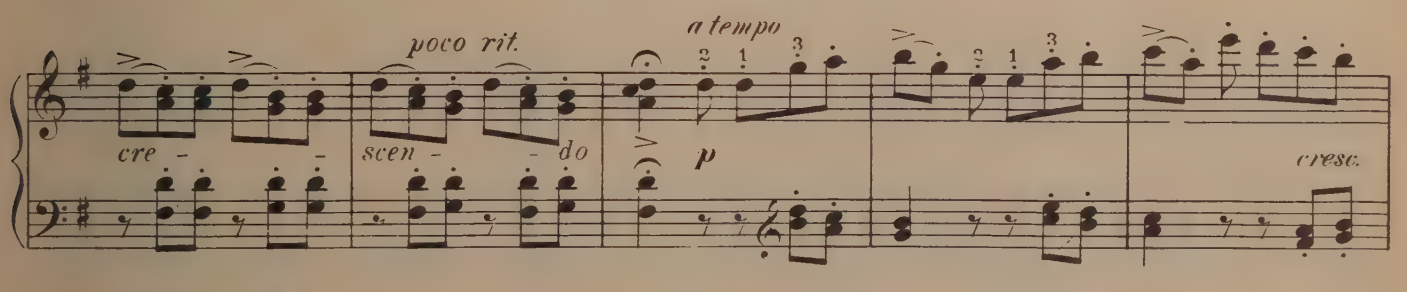
a) The melody lies in the left hand.

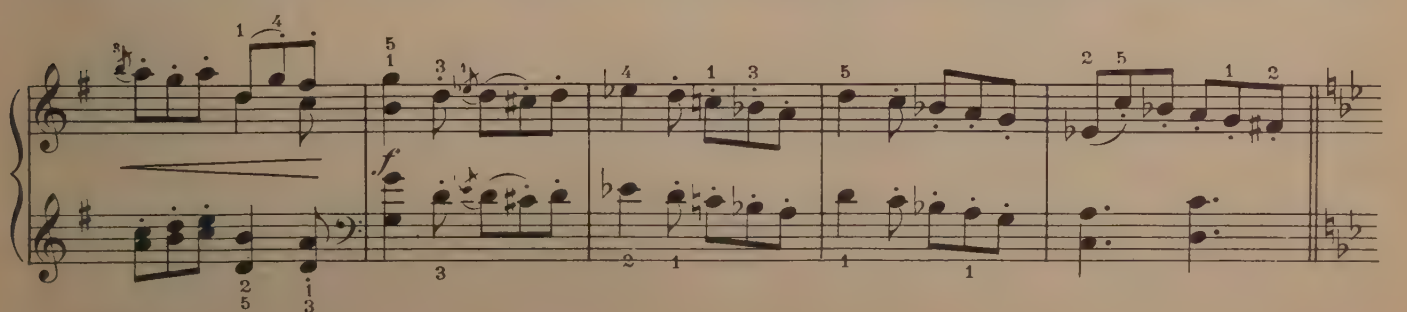


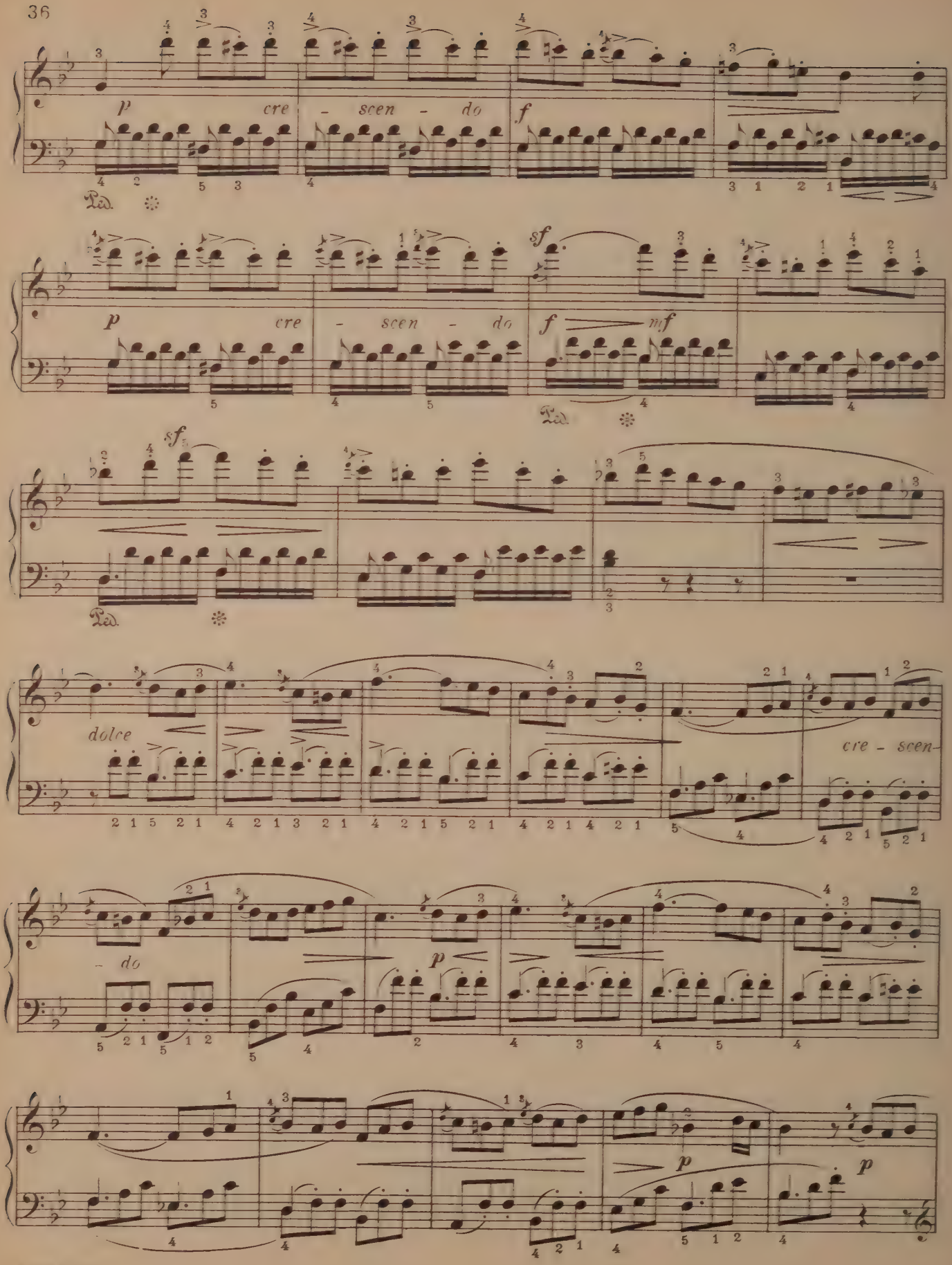
RONDO.
Allegro. (♩.=92.)

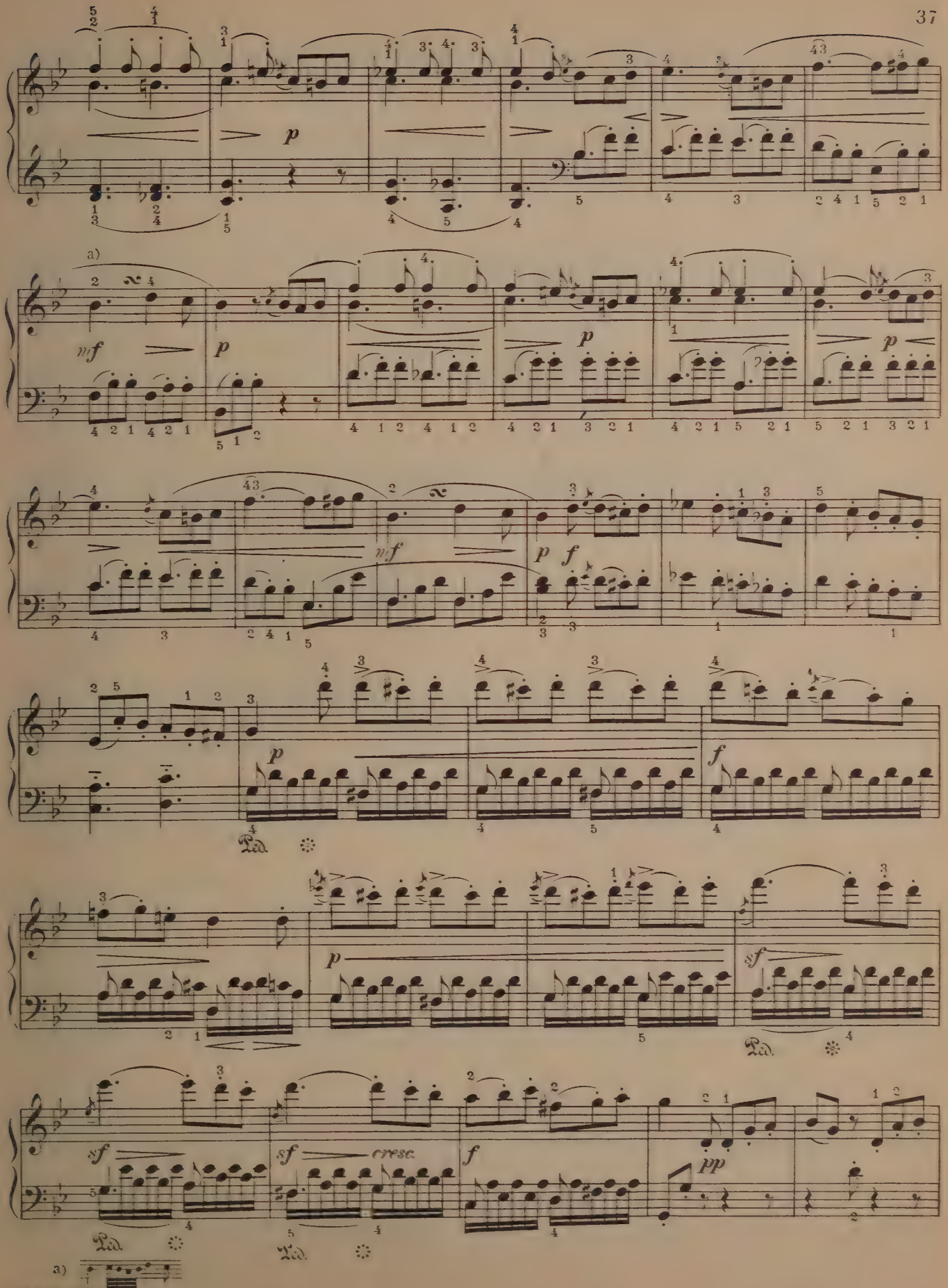


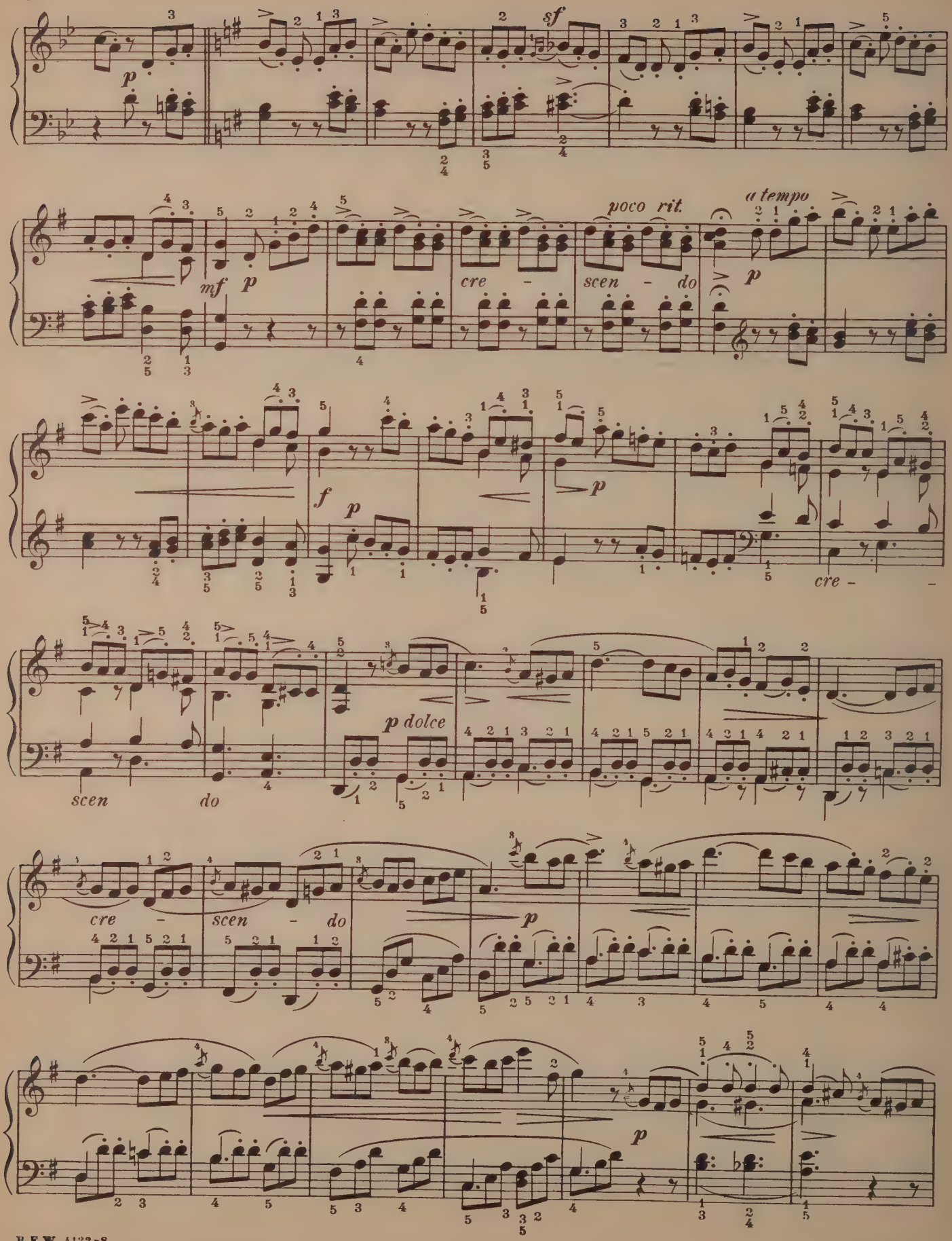


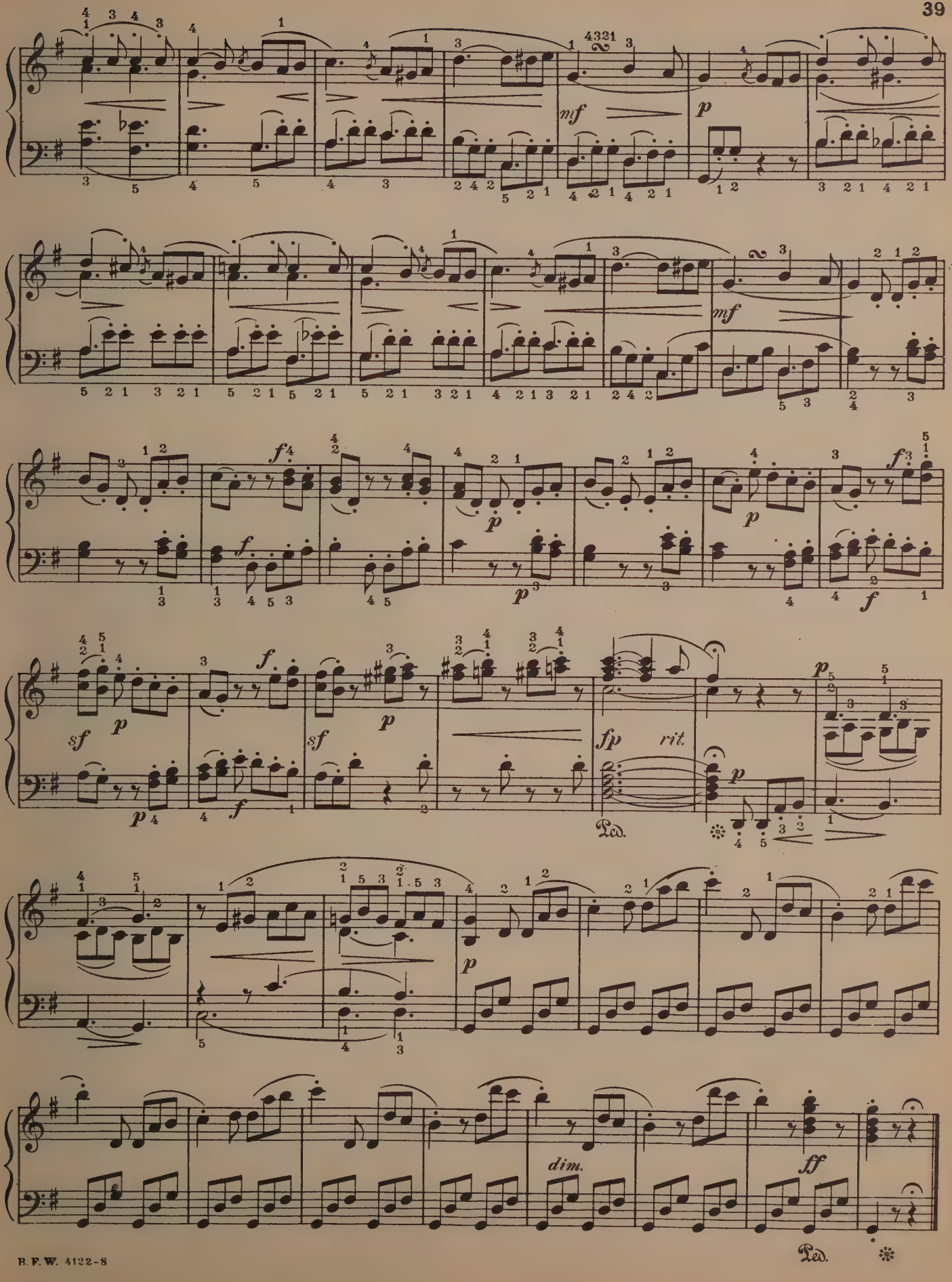





p cre - scen - do f
Ped.
p cre - scen - do f mf
sf
Ped.
sf
dolce
cre - scen-
- do
p
p
p


a)
mf
p
f
sf
cresc.
pp
Ped.
a)

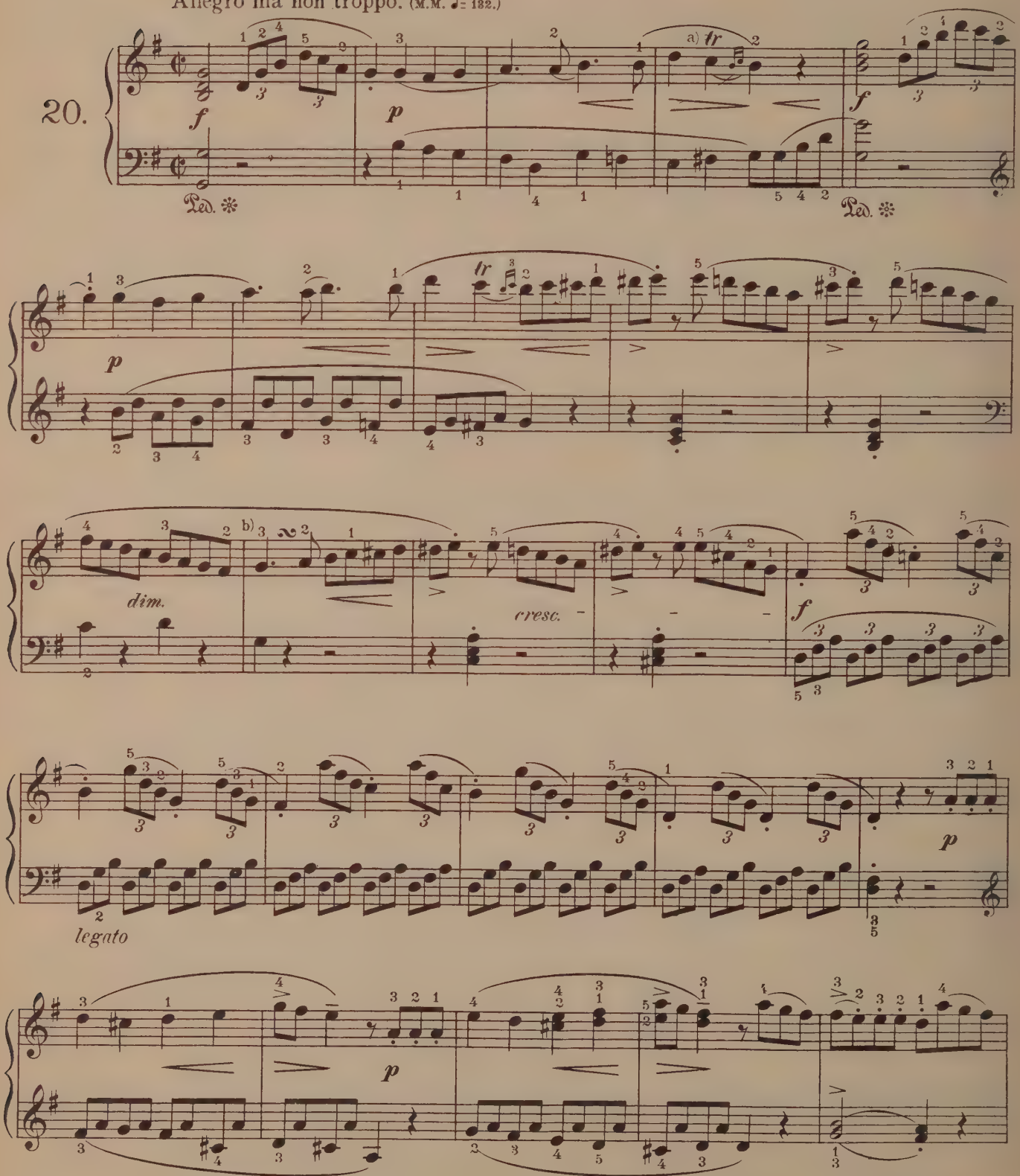

p
sf
mf
p
poco rit.
a tempo
cre - scen - do
p
f
p
p
cre -
p dolce
scen do
cre - scen - do
p
p


mf
p
mf
f
p
f
sf
p
f
sf
p
fp
rit.
p
p
dim.
ff

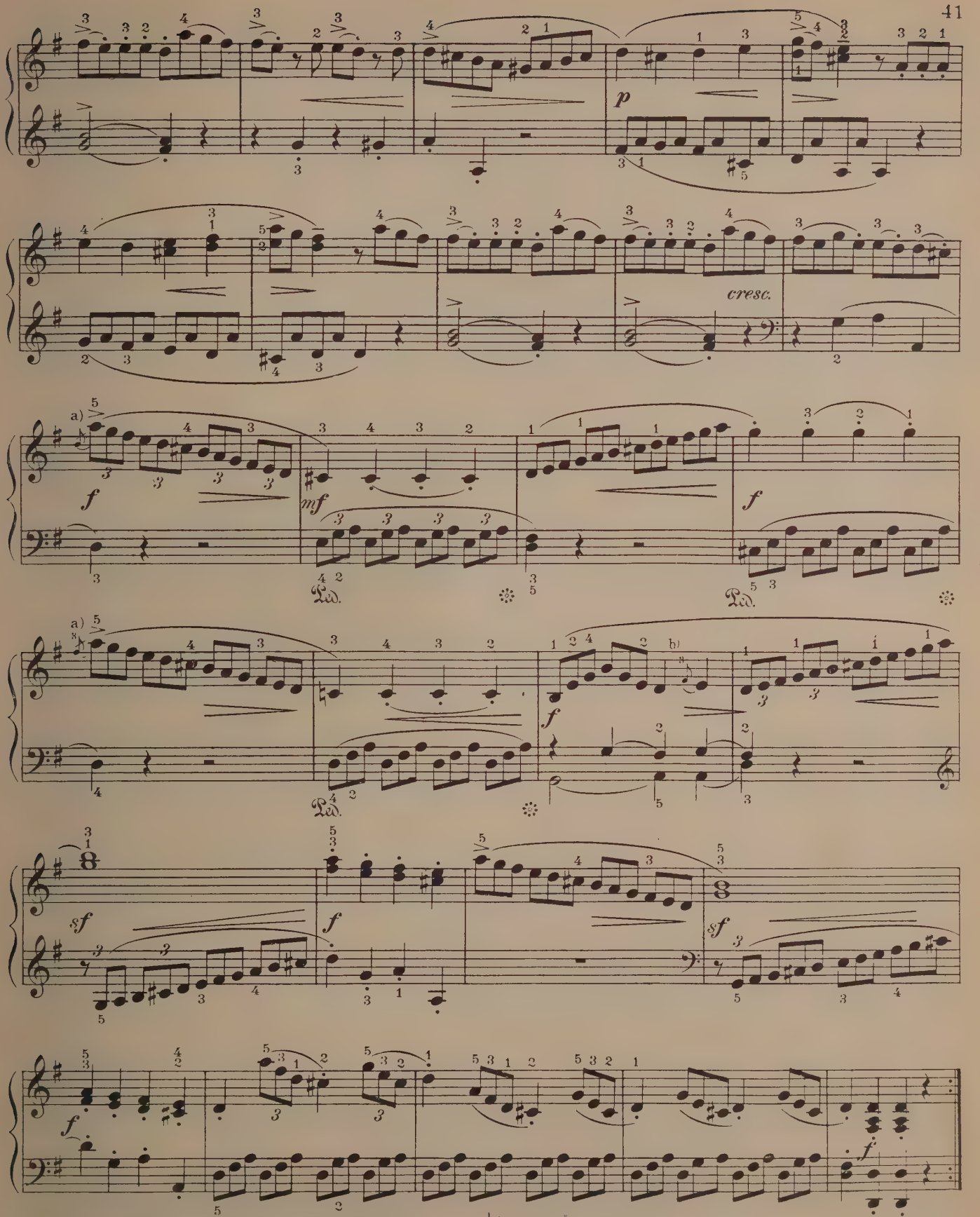
Sonata, Op. 49, No2.

L. van BEETHOVEN.
(Revised by H. Trneček.)

Allegro ma non troppo. (M.M. ♩= 182.)



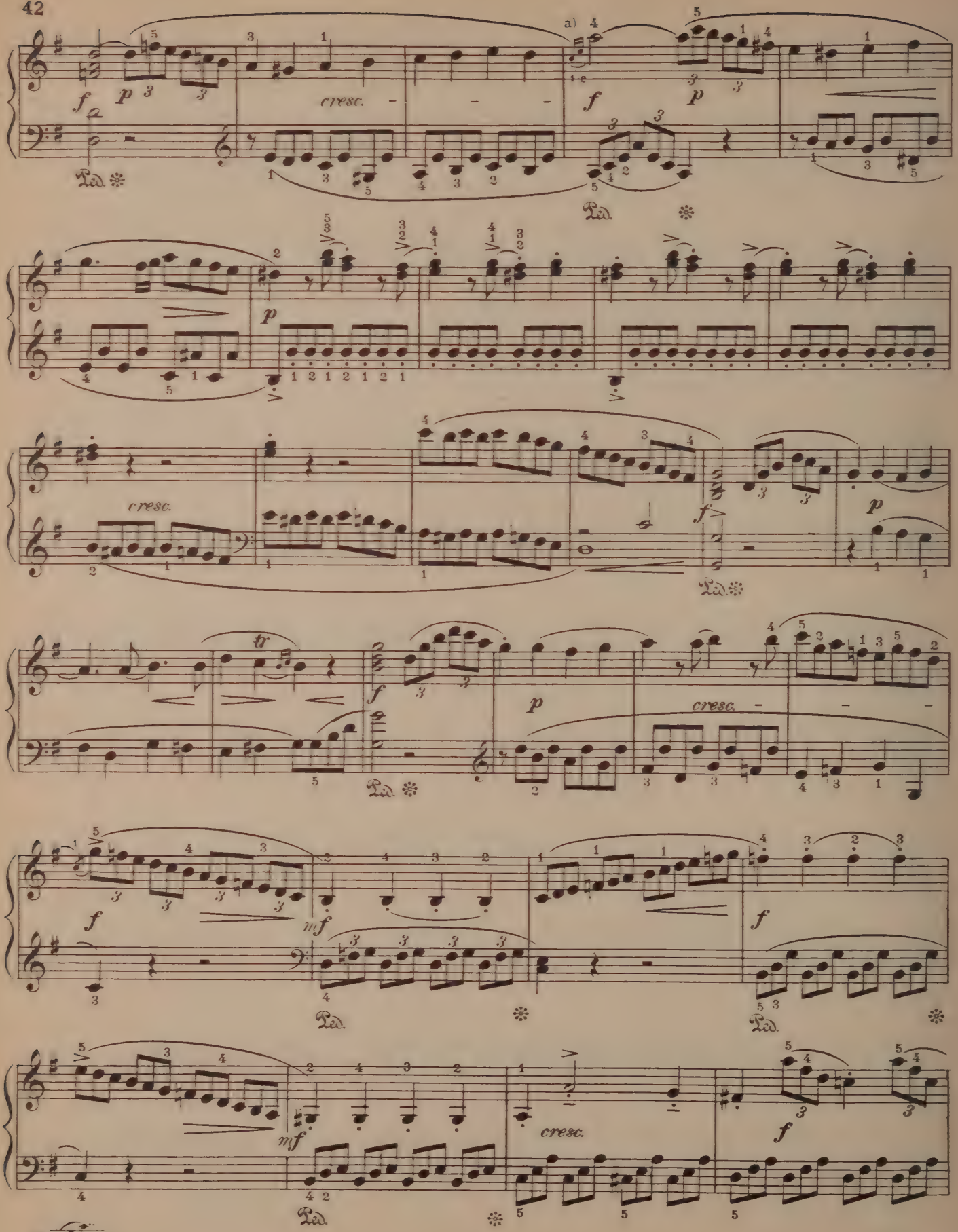
a) b)

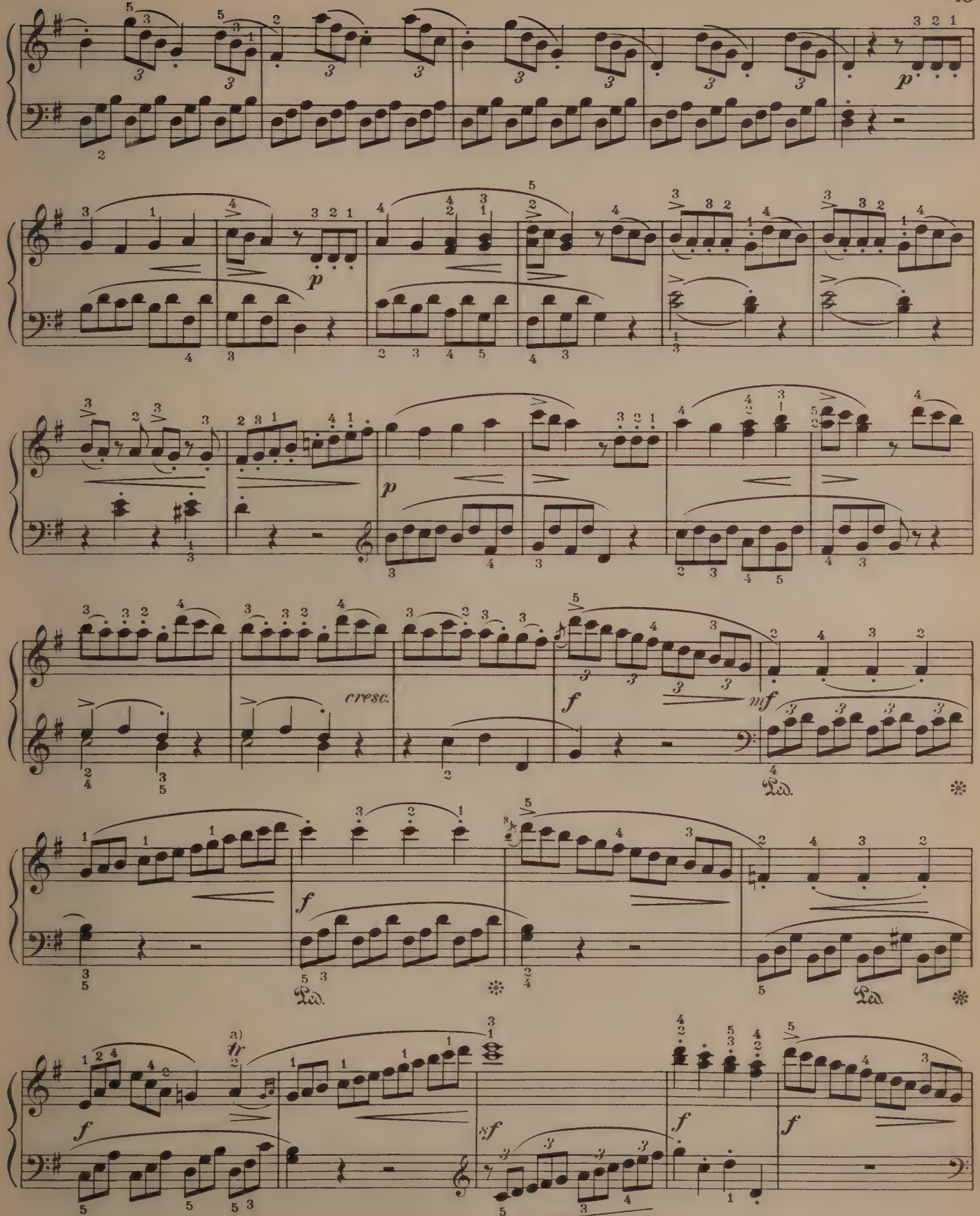


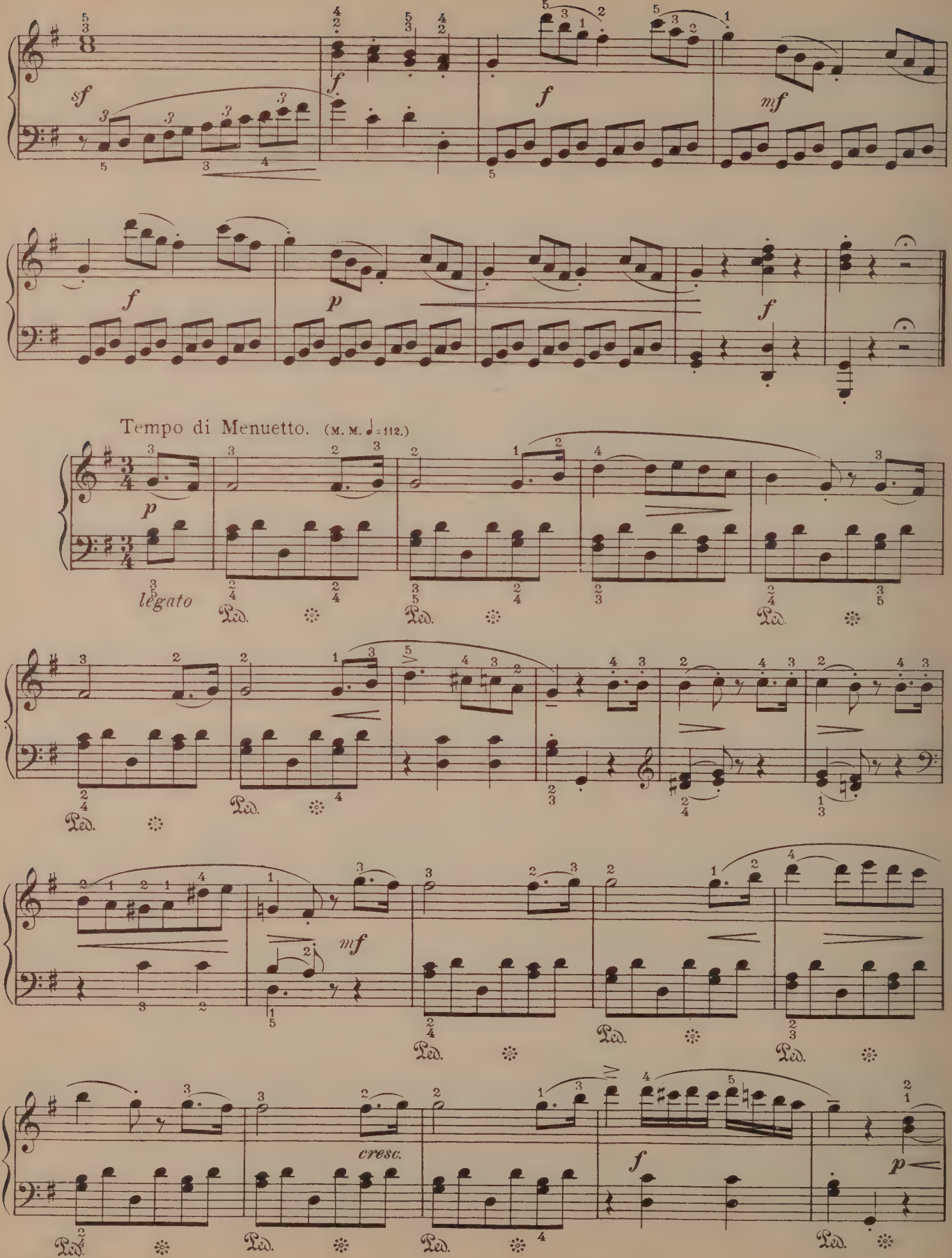
a) Den Vorschlag mit dem Bass zusammen anschlagen.

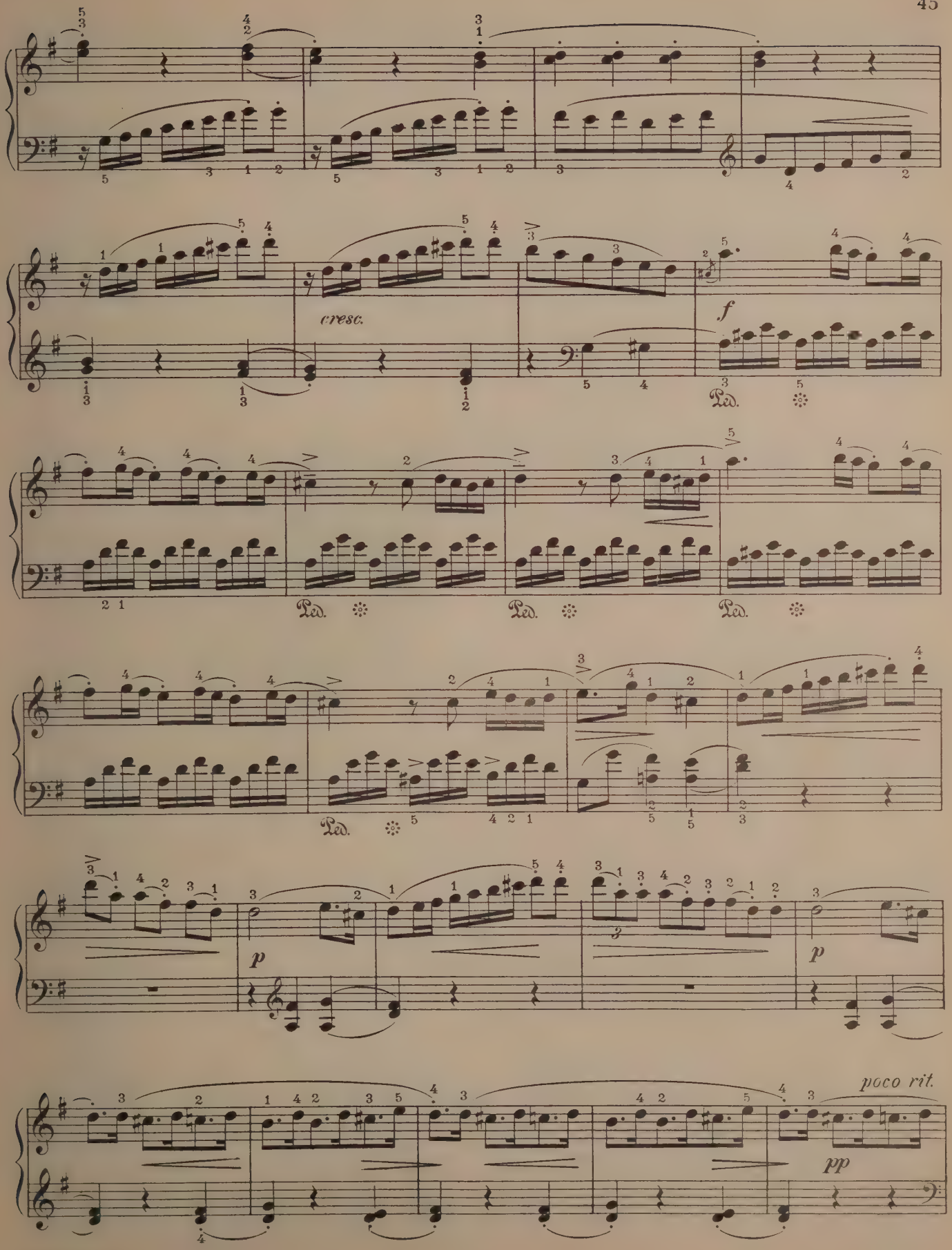
a) Play grace note and bass together.

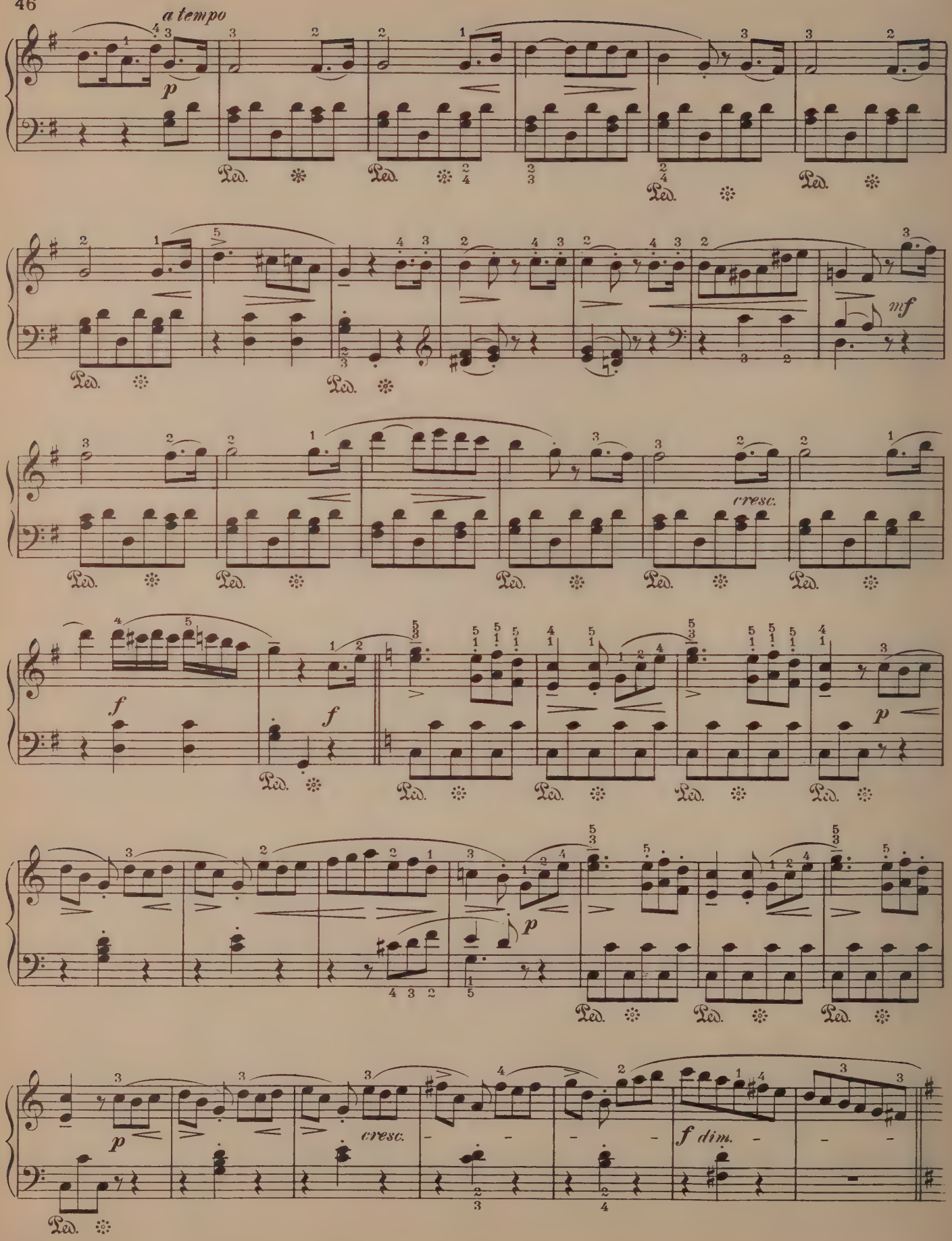
b)

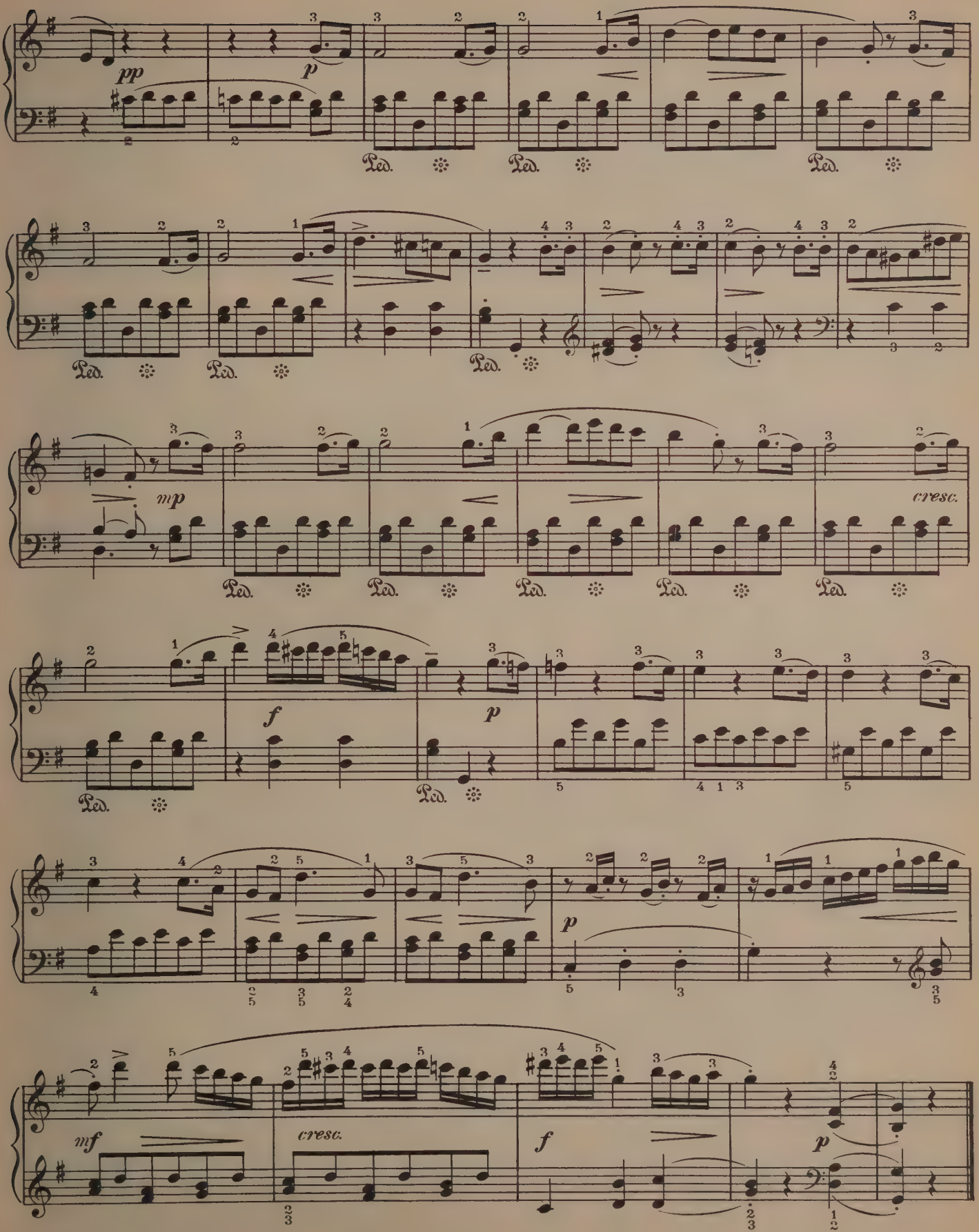

a)
cresc.
cresc.
tr
cresc.
cresc.
a)


p
p
p
cresc.
f
mf
Ped.
f
Ped.
Ped.
a)
tr
f
sf
f
f
a)


sf
f
f
mf
f
p
f
Tempo di Menuetto. (M. M. ♩= 112.)
p
legato
Ped.
mf
cresc.
f
p


cresc.
f
Ped.
p
p
poco rit.
pp


a tempo
p
Ped.
mf
cresc.
f
p
cresc.
f dim.

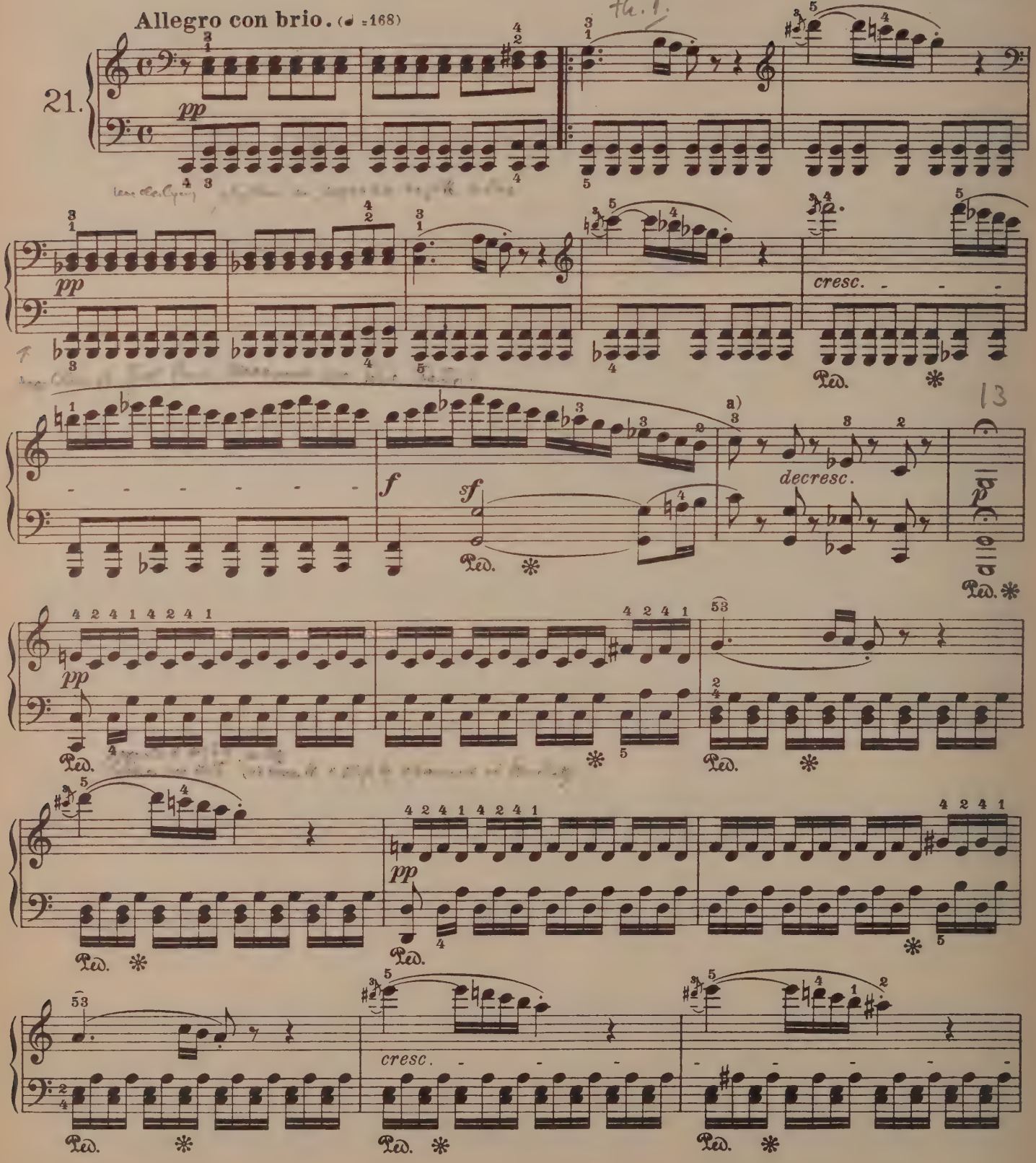

pp
p
Ped.
mp
cresc.
f
p
mf
cresc.
f
p

To Count von Waldstein

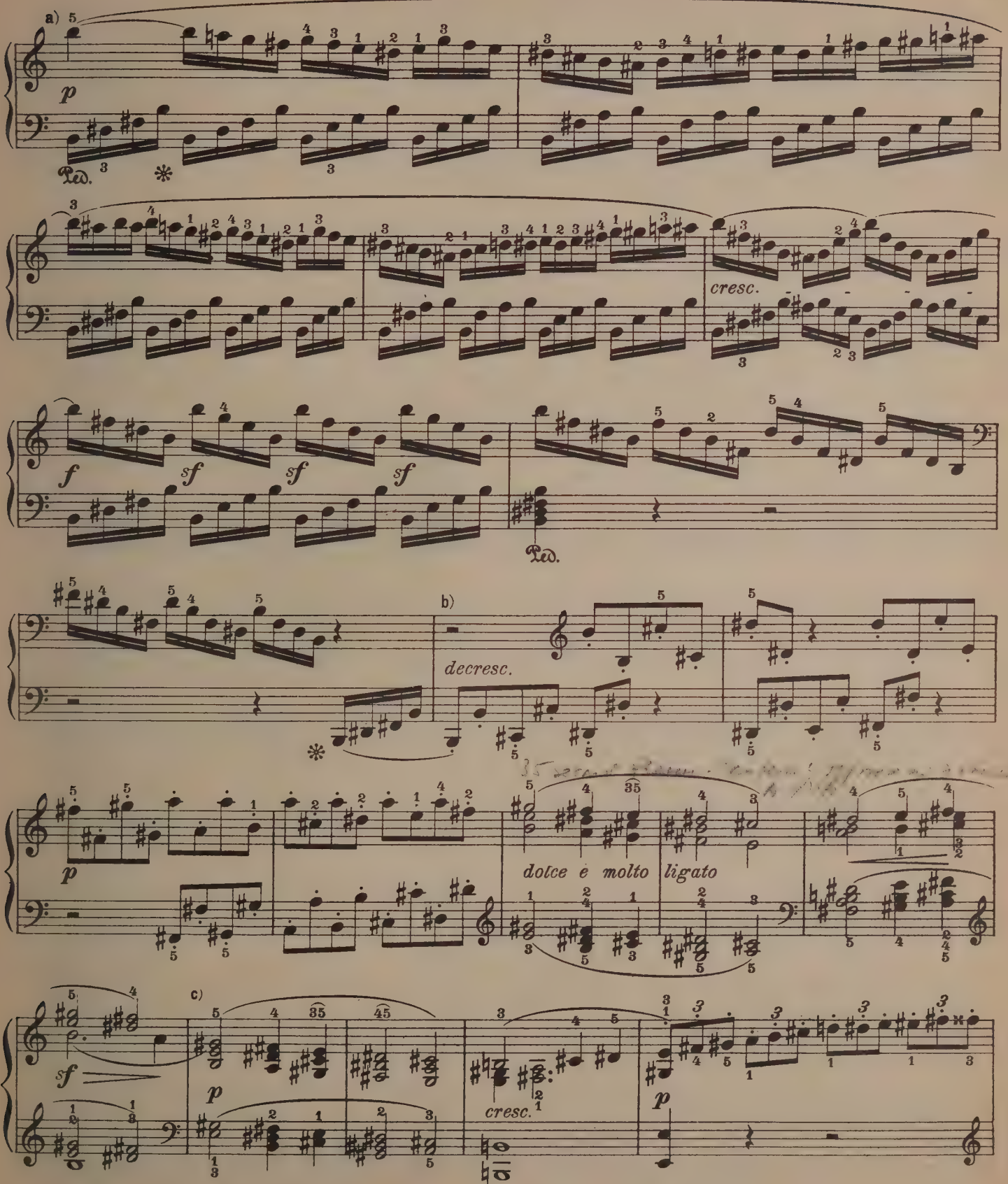
SONATA

Op. 53.

L. van Beethoven.
Revised by H. Trneček.



a) Nicht gleich *piano*.
a) Not a sudden *piano*.



a) Plötzliches *piano*. b) Noch immer *forte*.

c) Diese Stelle findet man gewöhnlich im Bassschlüssel notiert; dass hier der Violinschlüssel gewählt wurde, hat seinen Grund im übersichtlichem Anbringen der Phrasierungsbögen.

a) Sudden *piano*. b) Still *forte*.

c) This passage is generally written in the bass clef, the treble is here used on account of the better arrangement of the slurs indicating phrasing.

a)

dolce

cresc.

sf

p

b)

cresc.

f

Varierung der Melodie:
The melody varied:

ausdrucksvoll.

a) Ausführung dieser Stelle.
a) Execution of this passage.

Diese Füllstimme sehr delikat ausführen; dieselbe darf nicht dominieren.
Play this accompanying voice very delicately, never allowing it to become prominent.

Melodie:

cresc.

f

p

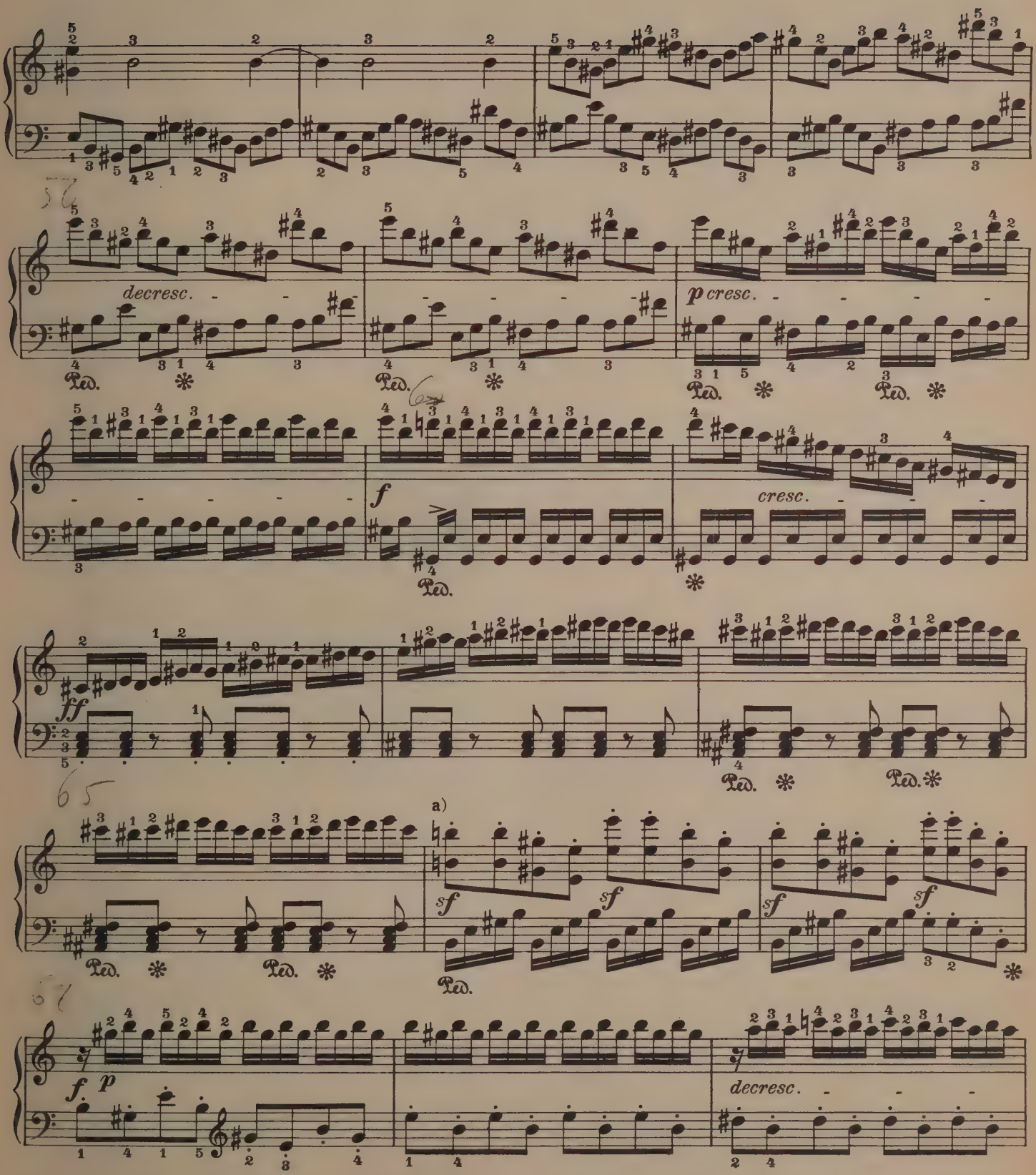
sf

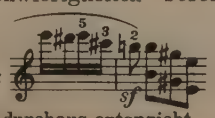
cresc.

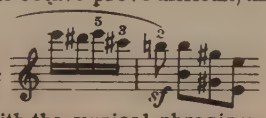
b) Man beobachte wie hier die Wirkung der Steigerung durch fortwährende Verkleinerung des Motivs erzielt und immer rascher und drängender den entscheidenden Moment herbeigeführt wird. Die Phrasierungsbögen zeigen den Verkleinerungsfortgang genau an. Das Motiv ist, den synkopierten Noten gegenüber, hervorzuheben.

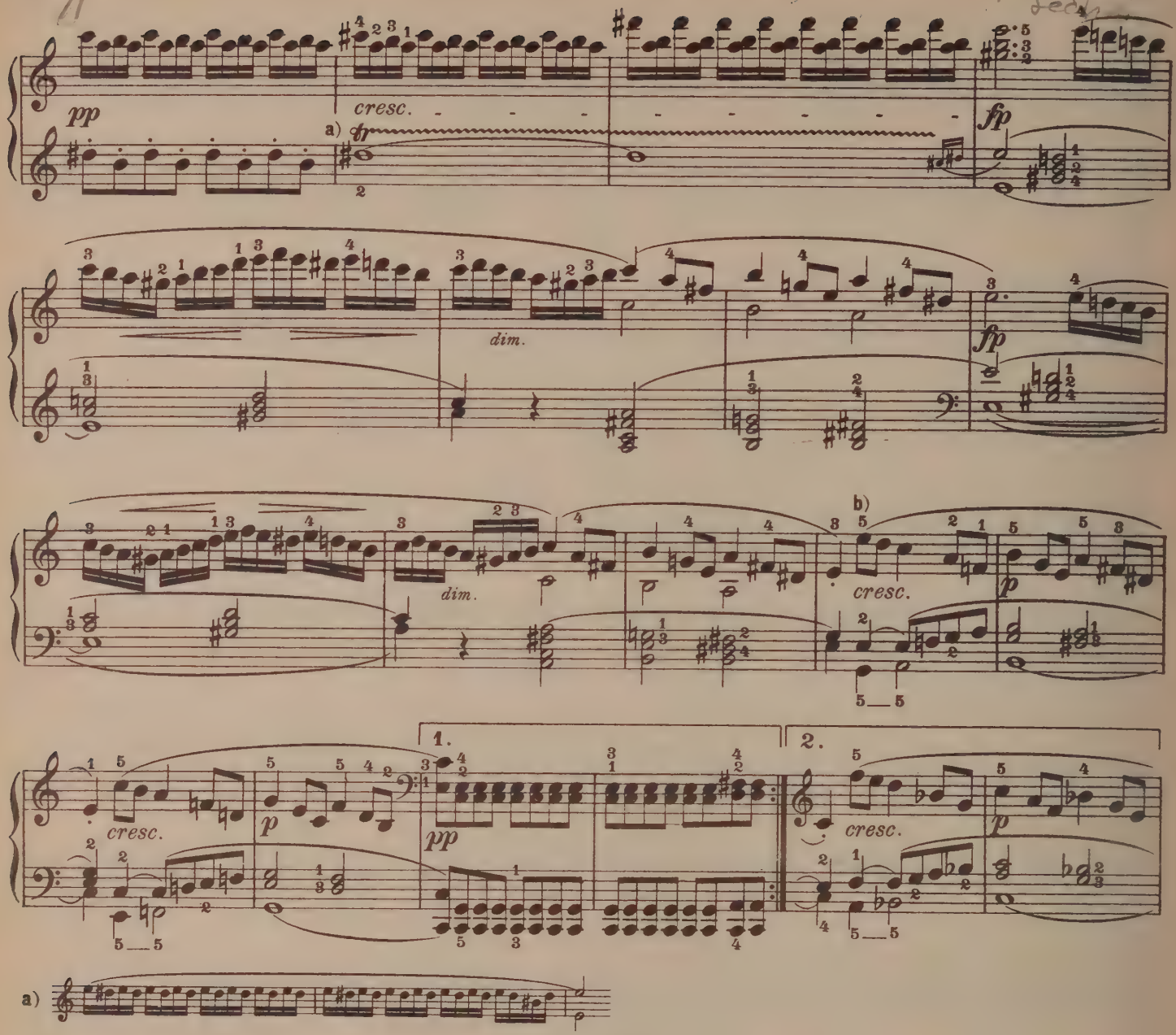
b) Notice how the effect of this climax is caused by constant contraction of the theme, how all presses on faster and more hurriedly to the decisive moment. The phrasing indicates exactly the progress of contraction. The theme should stand out prominently against the syncopated notes.

sf



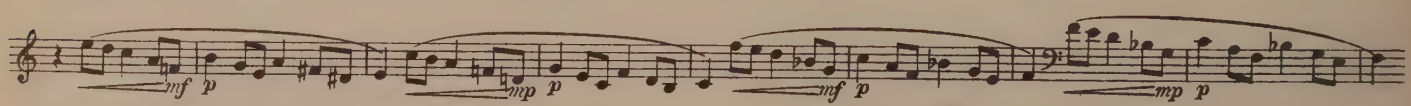
a) Wem der Sprung auf die Oktave Schwierigkeiten bereitet, schliesst die Passage wie folgt ab:  was der musikalischen Phrasierung auch durchaus entspricht.

a) Should the jump to the octave prove difficult, this passage may be closed as follows:  This agrees also in every way with the musical phrasing.



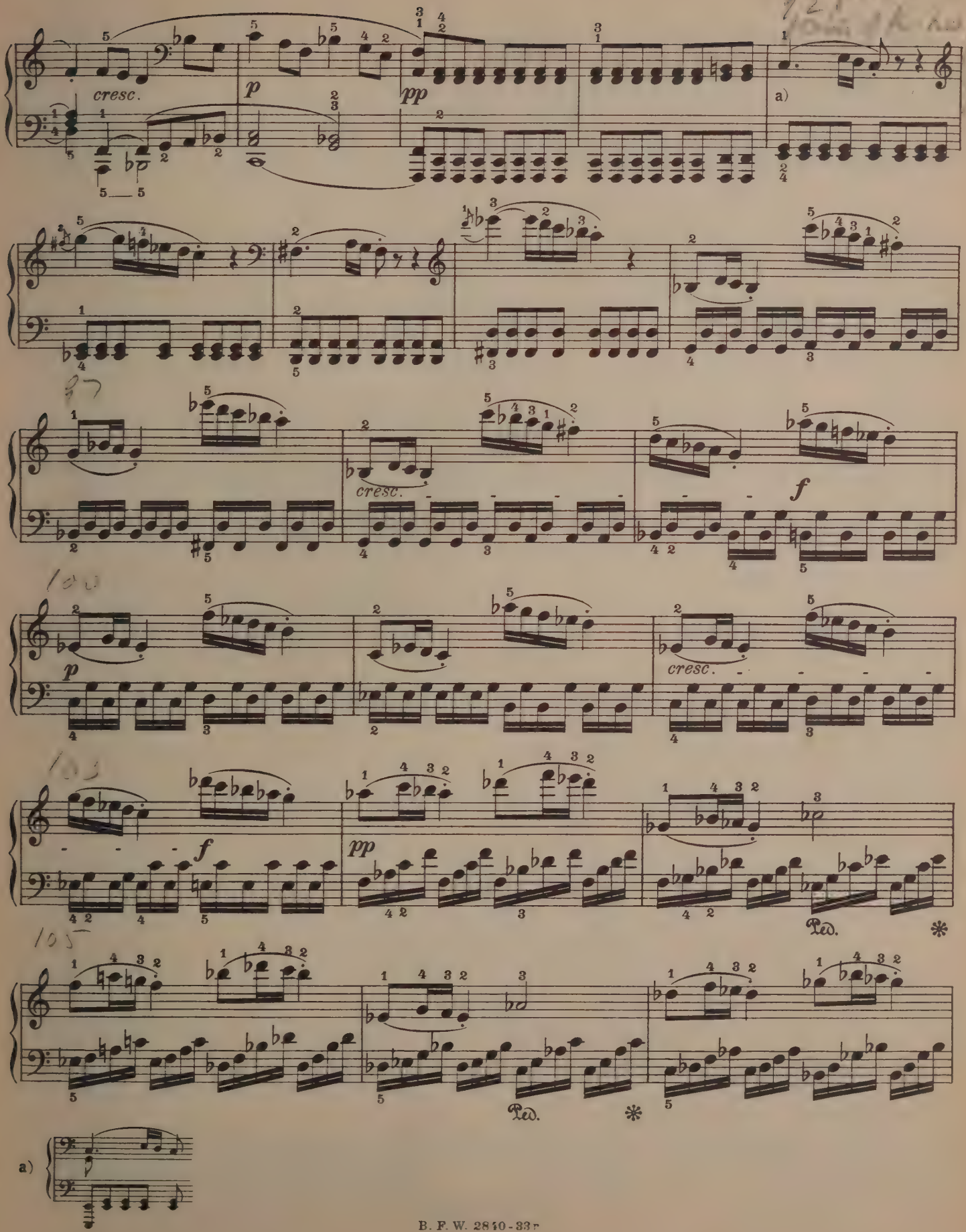
b) Die folgende zweitaktige Phrase wird, der geforderten ungewohnten dynamischer Bezeichnung wegen, selten korrekt gespielt. Das bis zum letzten Achtel anhaltende *cresc.* und das darauf folgende *p*, verführt den Spieler vor dem *p* eine Pause eintreten zu lassen, was durchaus unstatthaft, weil unmusikalisch ist. Man zerreist damit die Phrase in zwei Theile. Dies ist die Folge vom zu grossen *cresc.* das man hier anwendet, welches man höchstens bis zum *mf* niemals aber bis zum *f* steigern darf. Daraus ergiebt sich dann die ungezwungen-natürliche Ausführung von selbst. Die viermalige gleiche dynamische Ausführung derselben Phrase, die nach Wiederholung des ersten Theiles durch das wiederum zweimalige Auftreten derselben in II Volta eintritt, kann nicht ästhetisch befriedigend wirken. Durch dynamisch-ökonomische Vertheilung des *cresc.* Zeichens werden wir hier der Einförmigkeit Einhalt thun, ohne der Intention des Komponisten entgegen zu treten. Man spiele wie folgt:

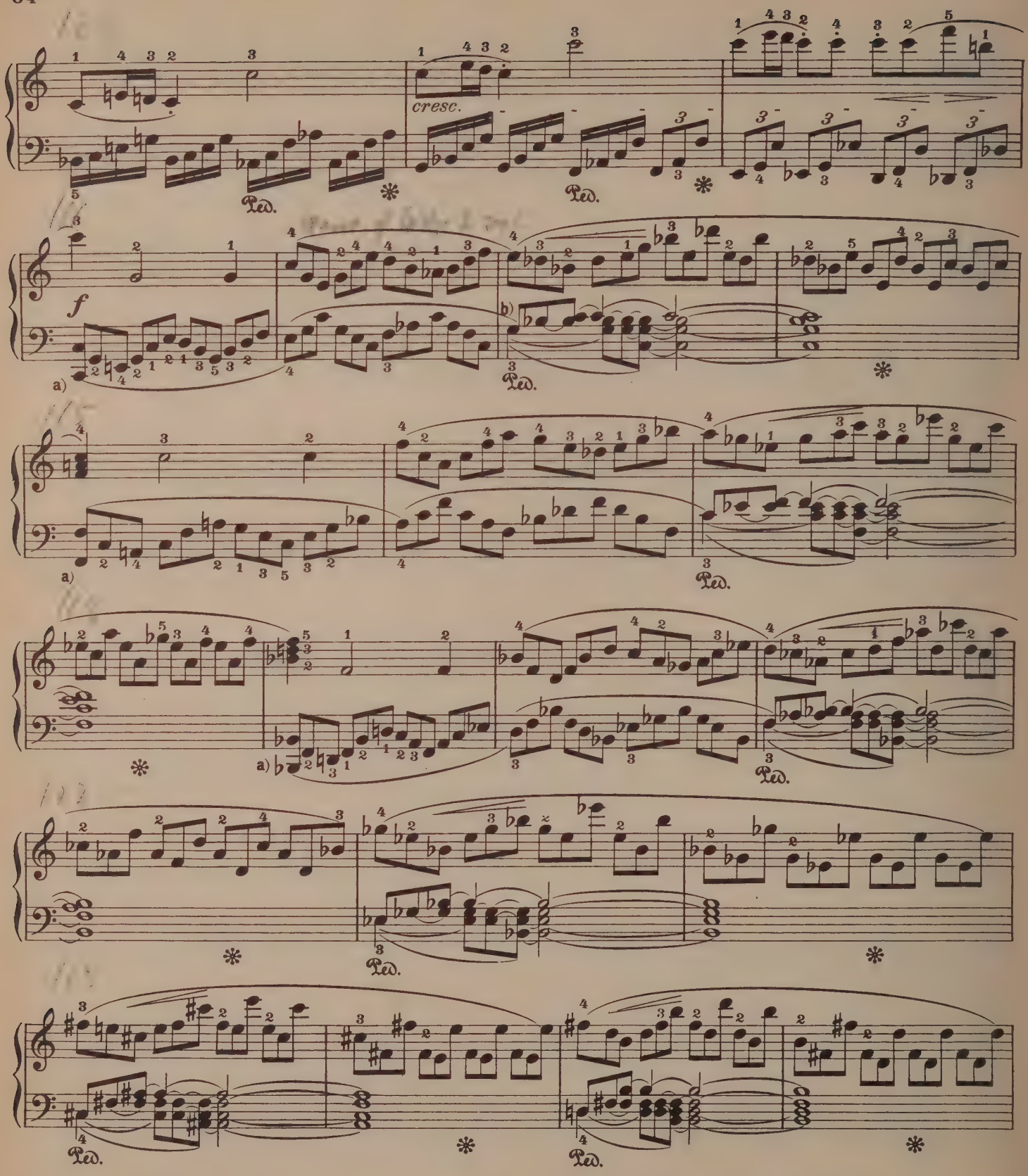
b) The following two bar phrase, with its unusual dynamic marks, is seldom correctly played. The effect of the *cresc.* which remains in force throughout the bar, is to lead the player to make a slight pause before the *p*, which, being unmusical, is not allowed, as the phrase is thereby broken into two parts. The cause of this is the too great *cresc.* used, which should reach, at the utmost, only *mf*, never *f*. A simple, natural rendering will follow then of itself. The four fold repetition of the same phrase, followed again, after the repeat of the first part, by the same twice more, can have no pleasing aesthetic result, if the same dynamics are used throughout. By a judicious variation in the use of the *cresc.* the monotony may readily be relieved, without conflicting with the intentions of the composer. Play as follows:



Bei der ersten und dritten Phrase *crescendiere* man bis zum *mf*; bei der zweiten und vierten nur bis zum *mp*.

In the first and third phrase *crescendo* to *mf*, in the second and fourth only to *mp*.


cresc.
p
pp
a)
cresc.
f
p
cresc.
f
pp
Ped.
*
Ped.
*
a)

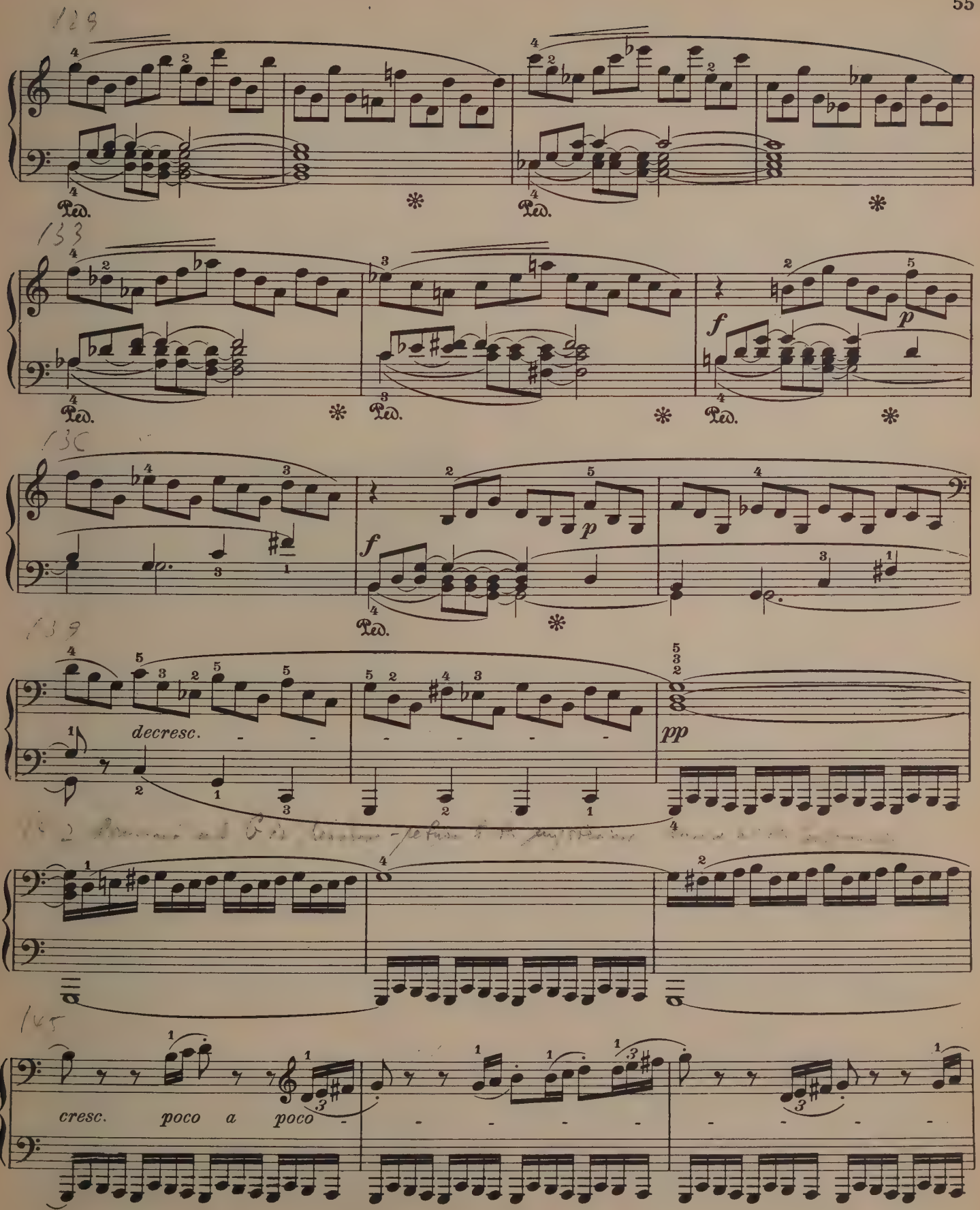


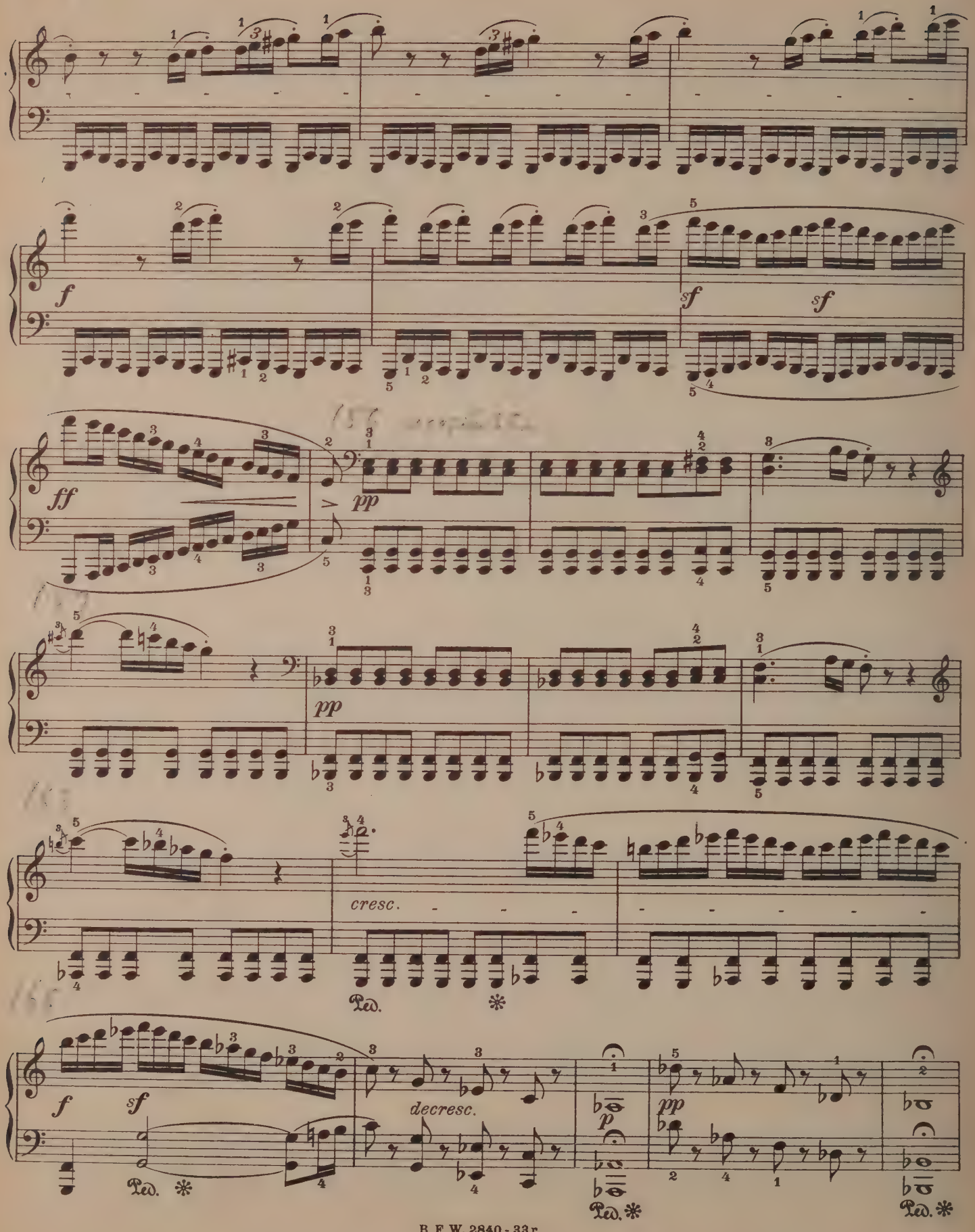
a) Linke Hand hebt die Figur hervor.

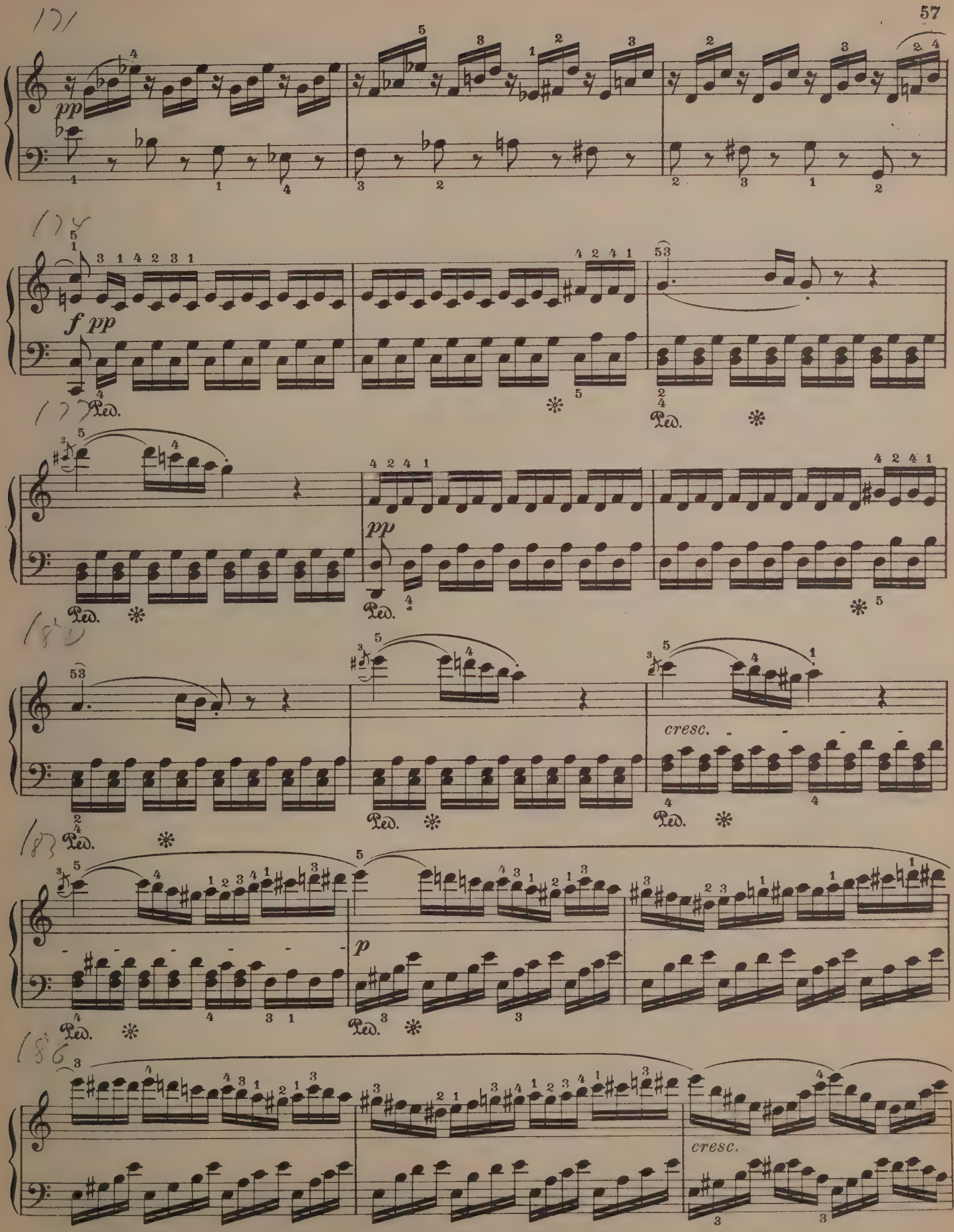
b) Bei korrekter Ausführung klingt die Stelle: die folgenden Stellen ebenso.

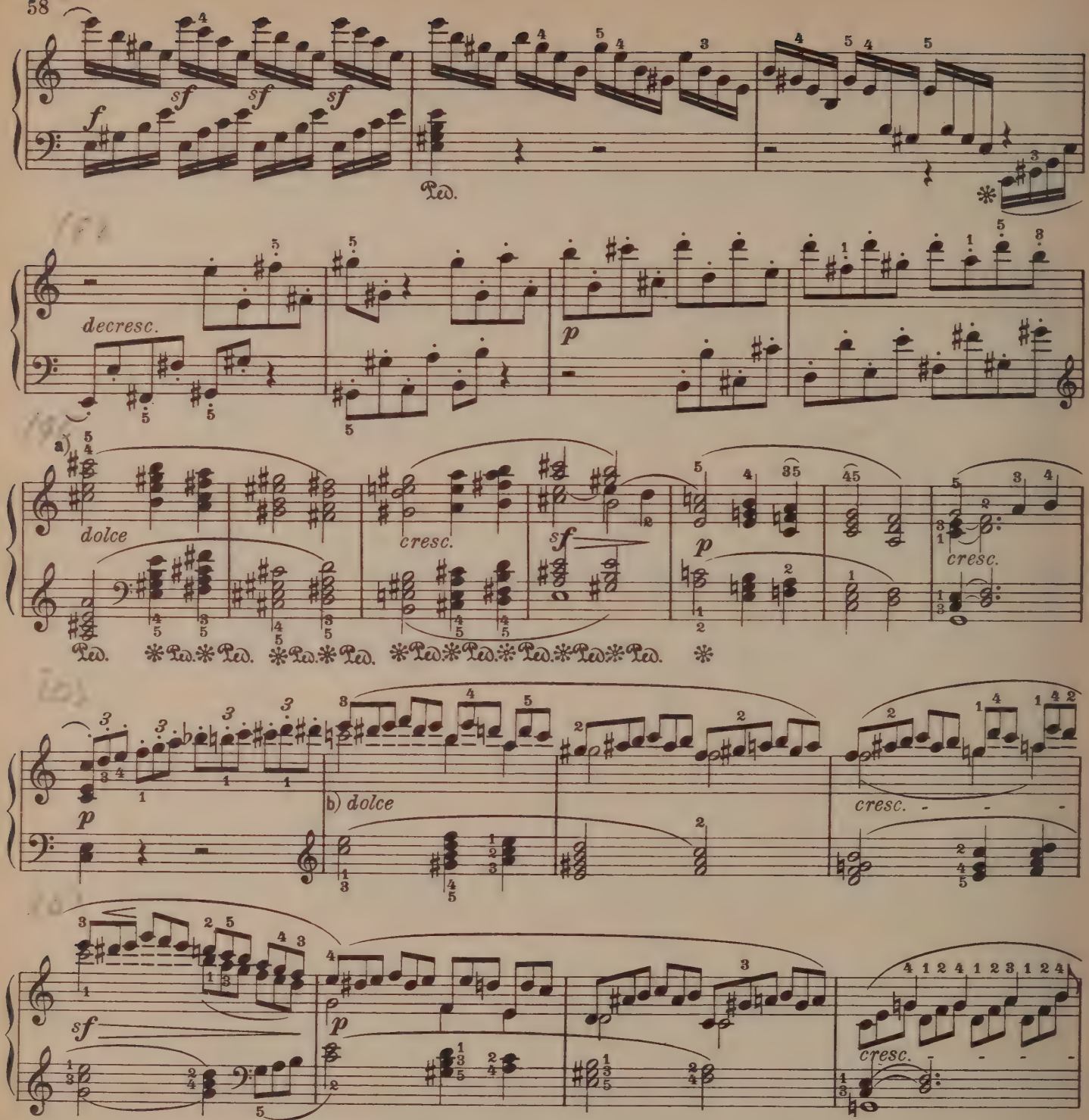
a) Make the left hand figure prominent.

b) When correctly played this passage sounds: also the following passages.


Ped.
decresc.
pp
cresc. poco a poco

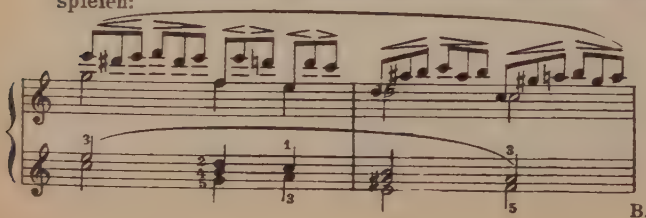

f
sf
sf
ff
pp
pp
cresc.
Ped.
f
sf
Ped.
decresc.
p
pp
Ped.
Ped.


171
pp
174
f pp
Ped.
177
pp
Ped.
180
cresc.
Ped.
183
p
Ped.
186
cresc.



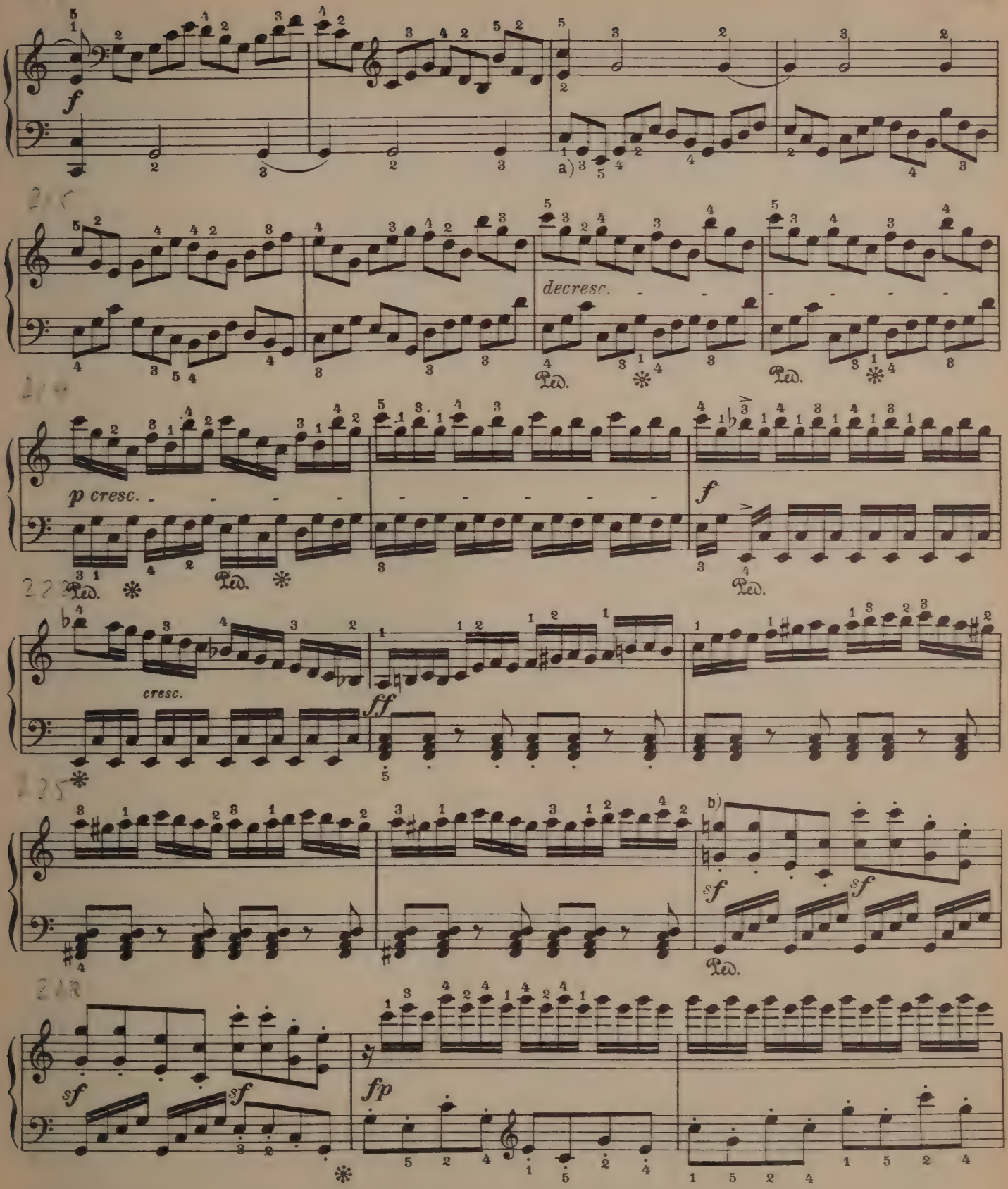
a) Um eine gute Bindung der Akkorde zu erzielen gebrauche man hier das Pedal genau so wie es vorgeschrieben ist.

b) Die Schreibweise dieser Stelle ermöglicht nicht so gut, wie die auf der dritten Seite der Sonate, das klare und deutliche Auseinanderhalten der Melodie und die gleichzeitige Varierung derselben. Obgleich kein Freund der Uniformierung würde ich hier doch die erste Lesart vorziehen und wie folgt spielen:

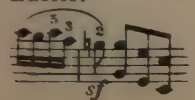


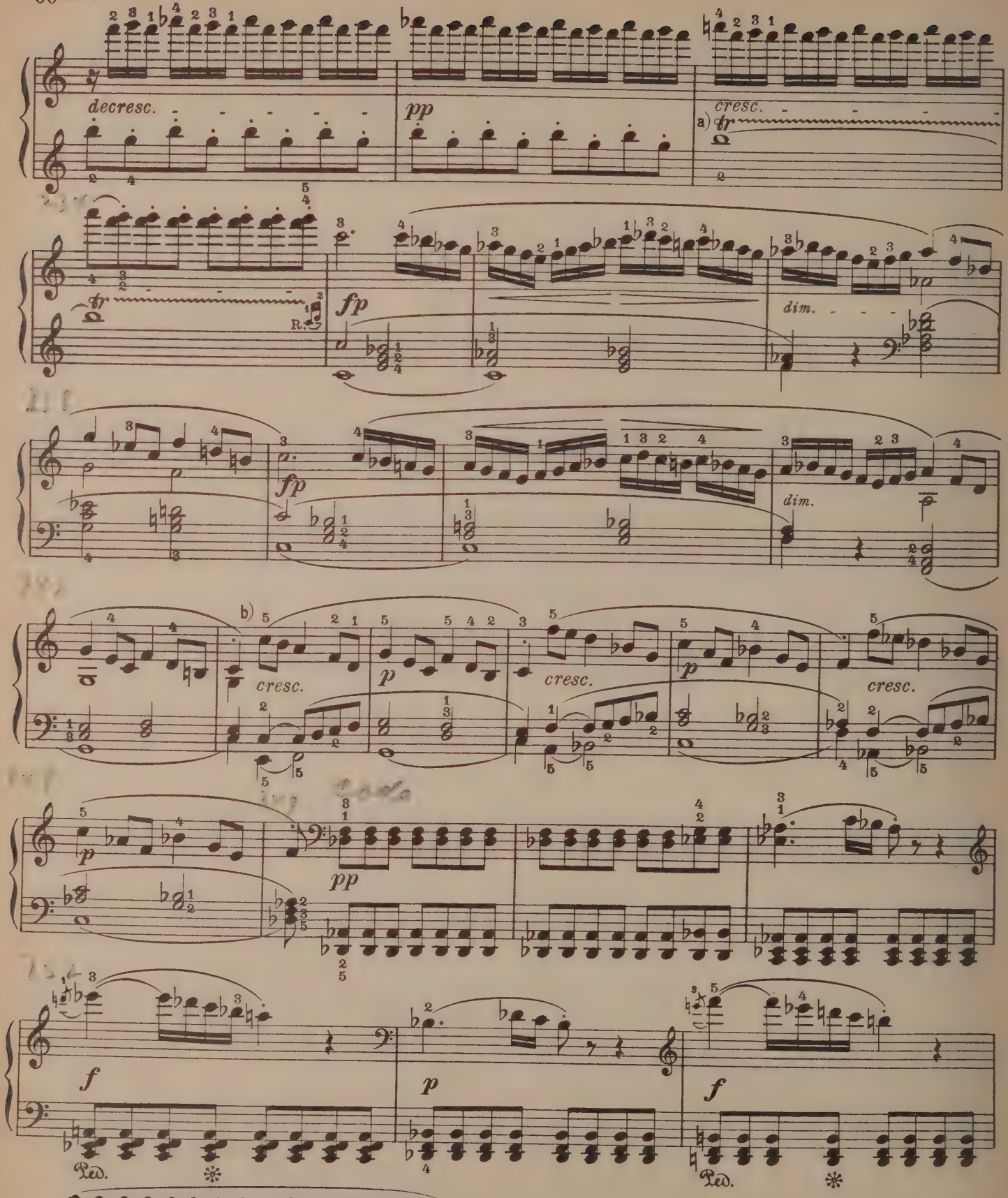
a) Use the pedal here exactly as written, in order to gain a full legato.

b) The manner in which this passage is written does not allow as clear and distinct a separation of the melody from its simultaneous variation, as that upon the third page of the Sonata. Although no friend of uniformity, I should still prefer the first version here, and play as follows:



b) Erleichterung:
b) Easier:





a)

b) Bei der ersten Phrase bis zum *mp*, bei der zweiten bis zum *mf* und bei der dritten bis zum *mp* crescendieren.

b) Crescendo in the first phrase to *mp*, in the second to *mf*, and in the third again only to *mp*.

255

sf sf sf sf ff

Ped. *

257

f p cresc. pp

Ped. *

263

pp

266

Ped. *

269

cresc.

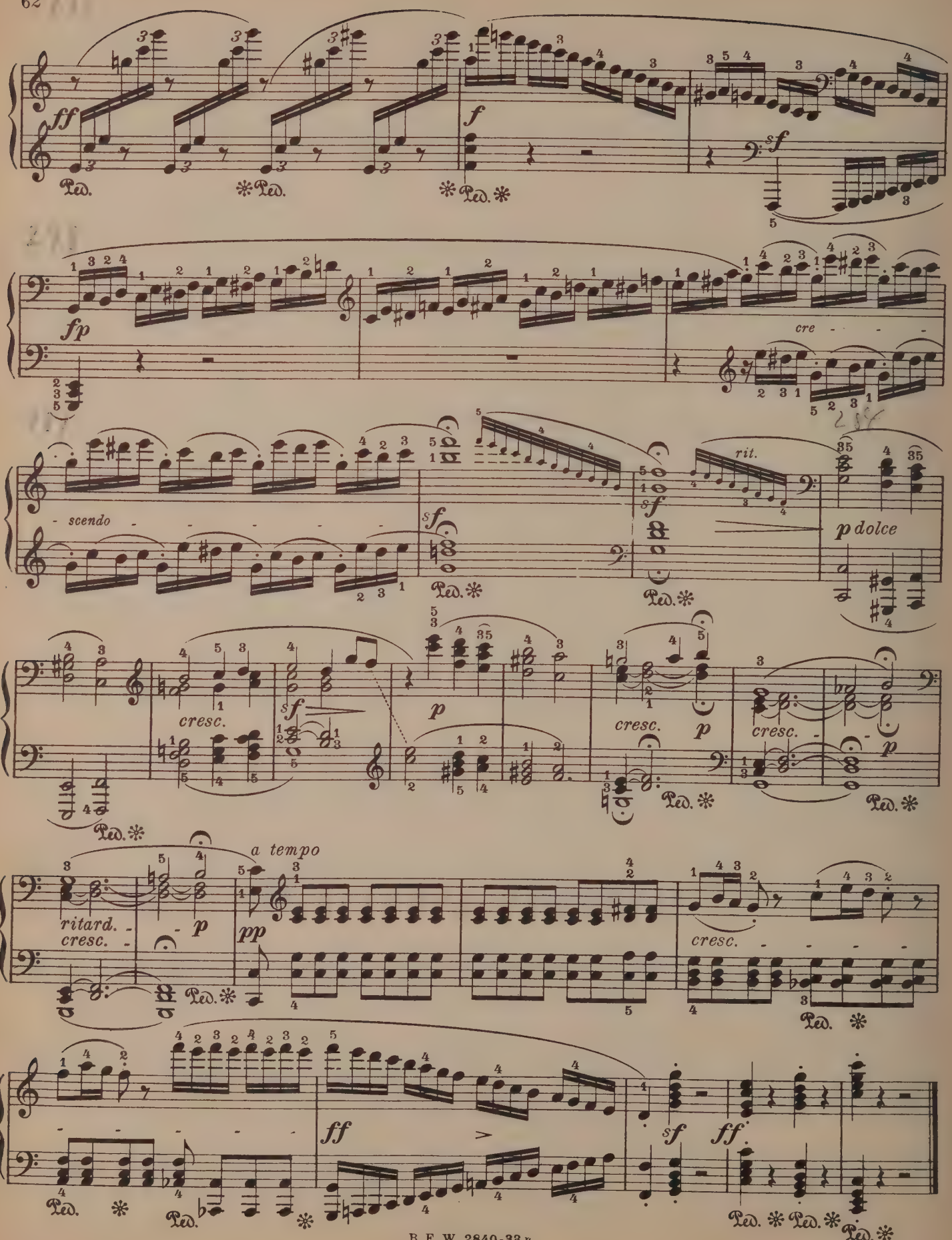
Ped. * Ped. *

272

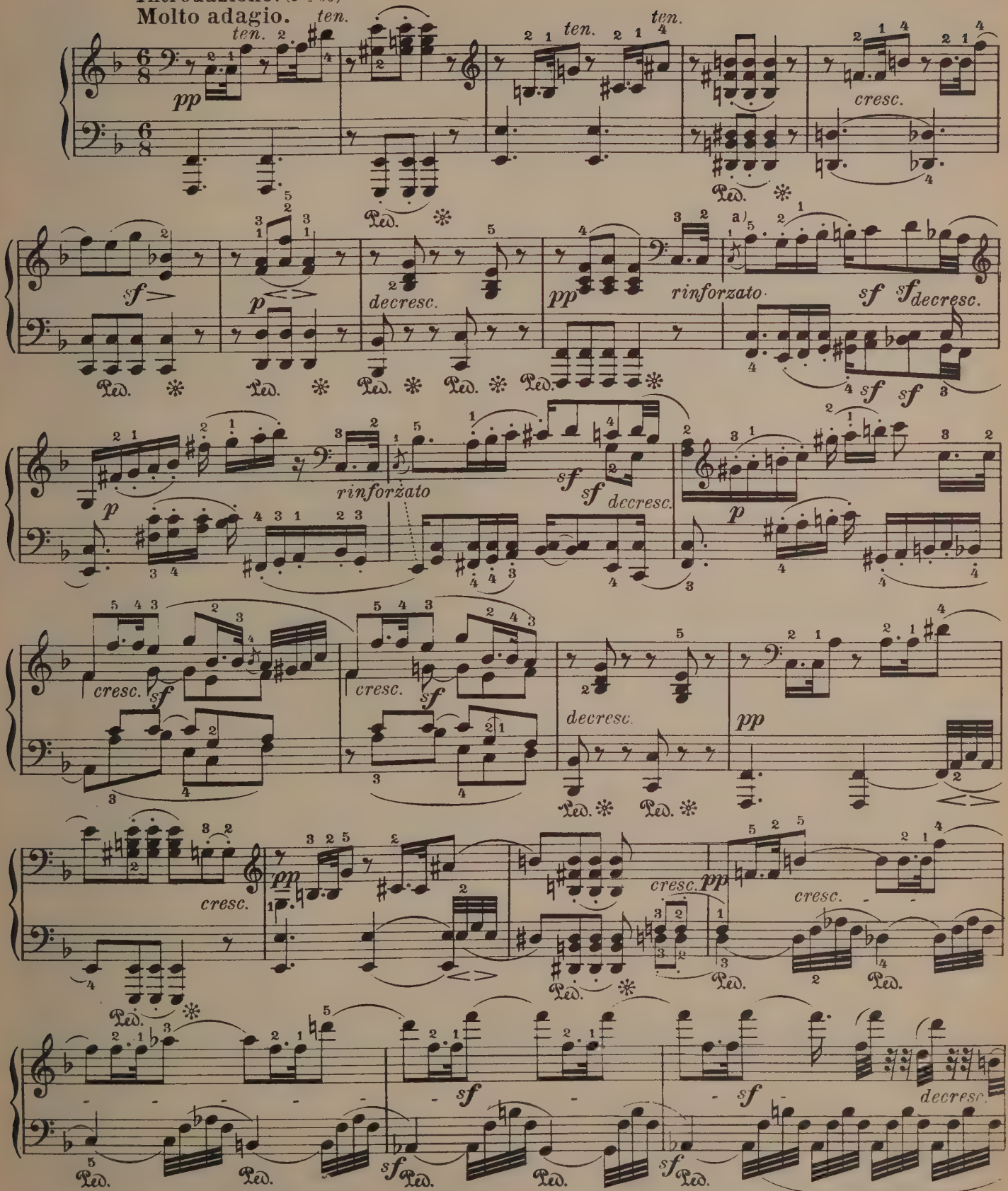
a) sf f sf sf sf sf sf sf

a) Erleichterte Ausführung:
a) Easier rendering:

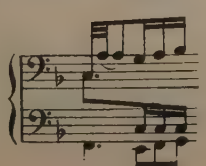
etc.

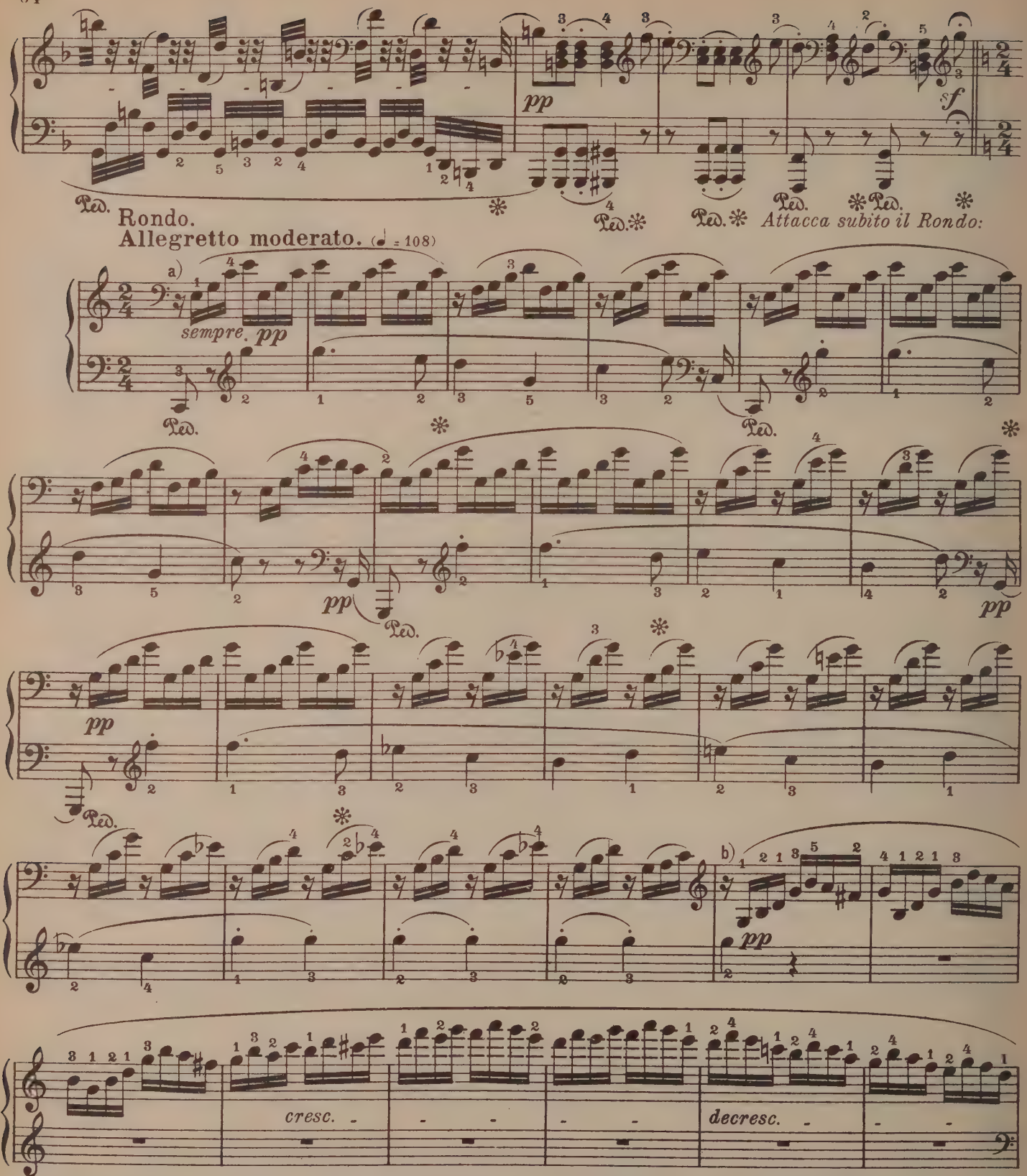

ff
Ped.
f
sf
fp
cre
scendo
rit.
p dolce
cresc.
a tempo
ritard.
pp
ff

Introduzione. (♩. = 60)
Molto adagio.



a) Ausführung:
a) Rendering:

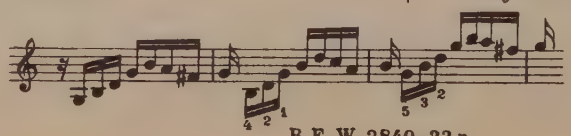


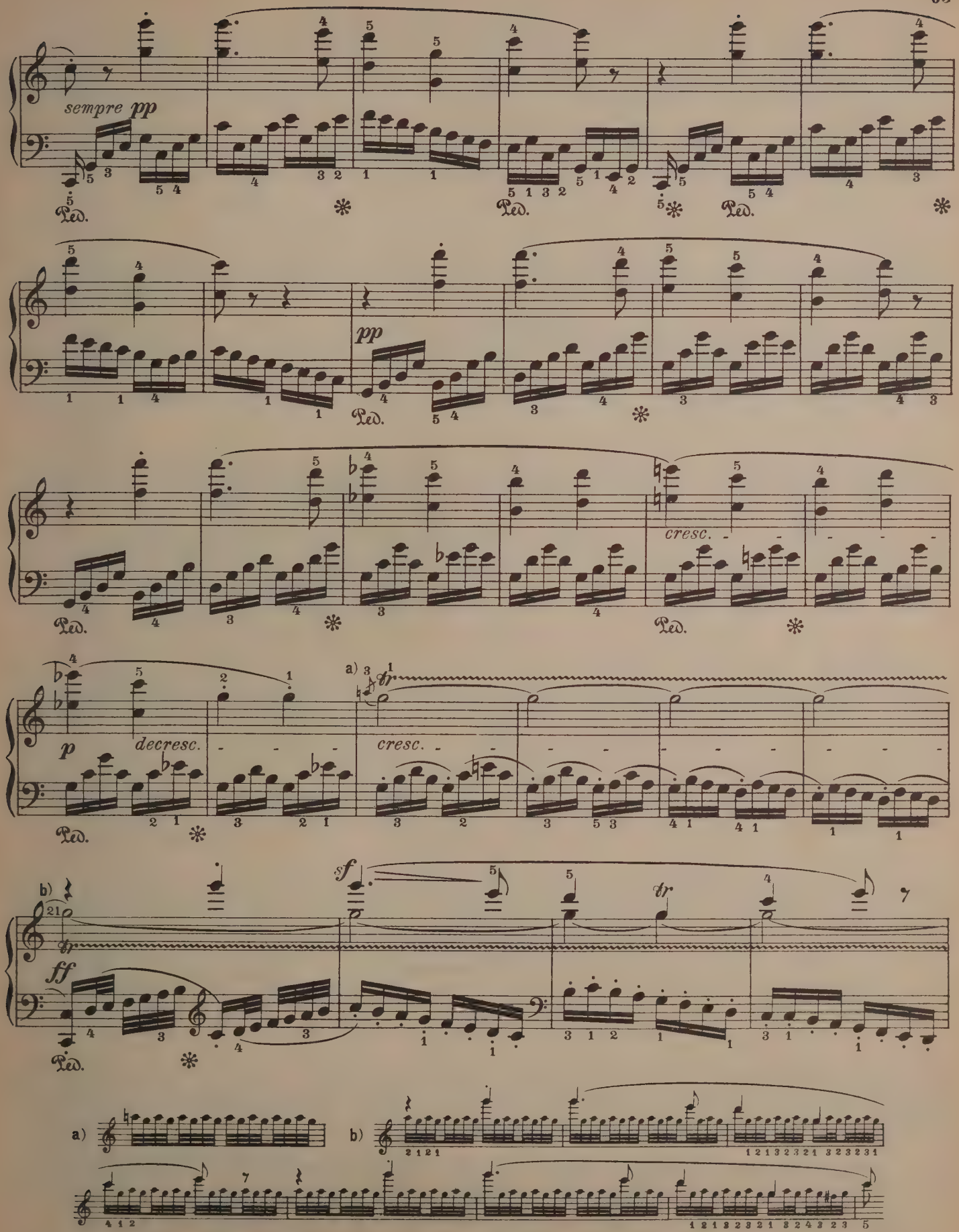


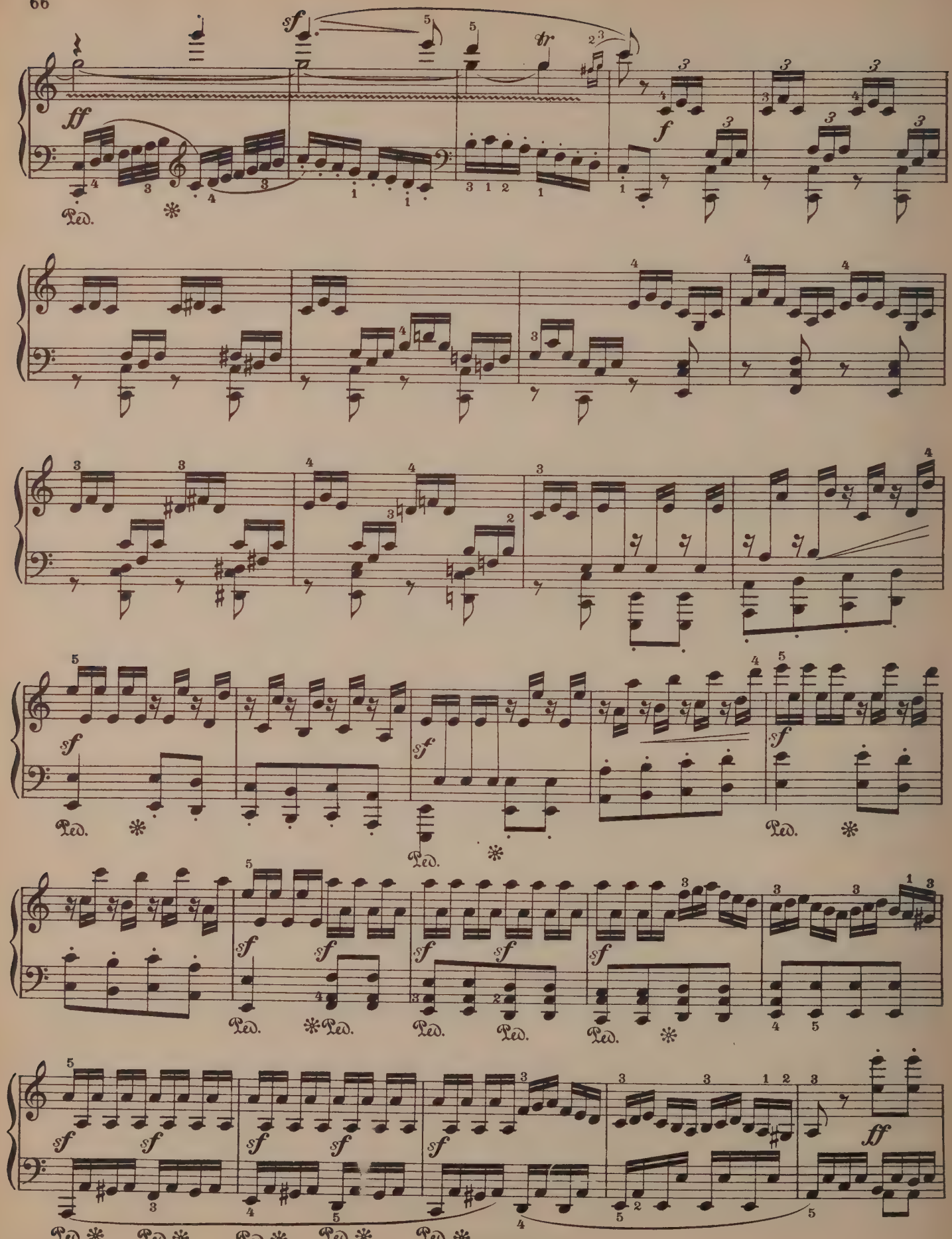
a) Vor dem Überhasten des Tempos wird gewarnt; das dem Rondo-Finale vorgeschriebene Tempo *(Allegretto moderato)* kann man als ***sehr gemässigt-schnell*** annehmen.

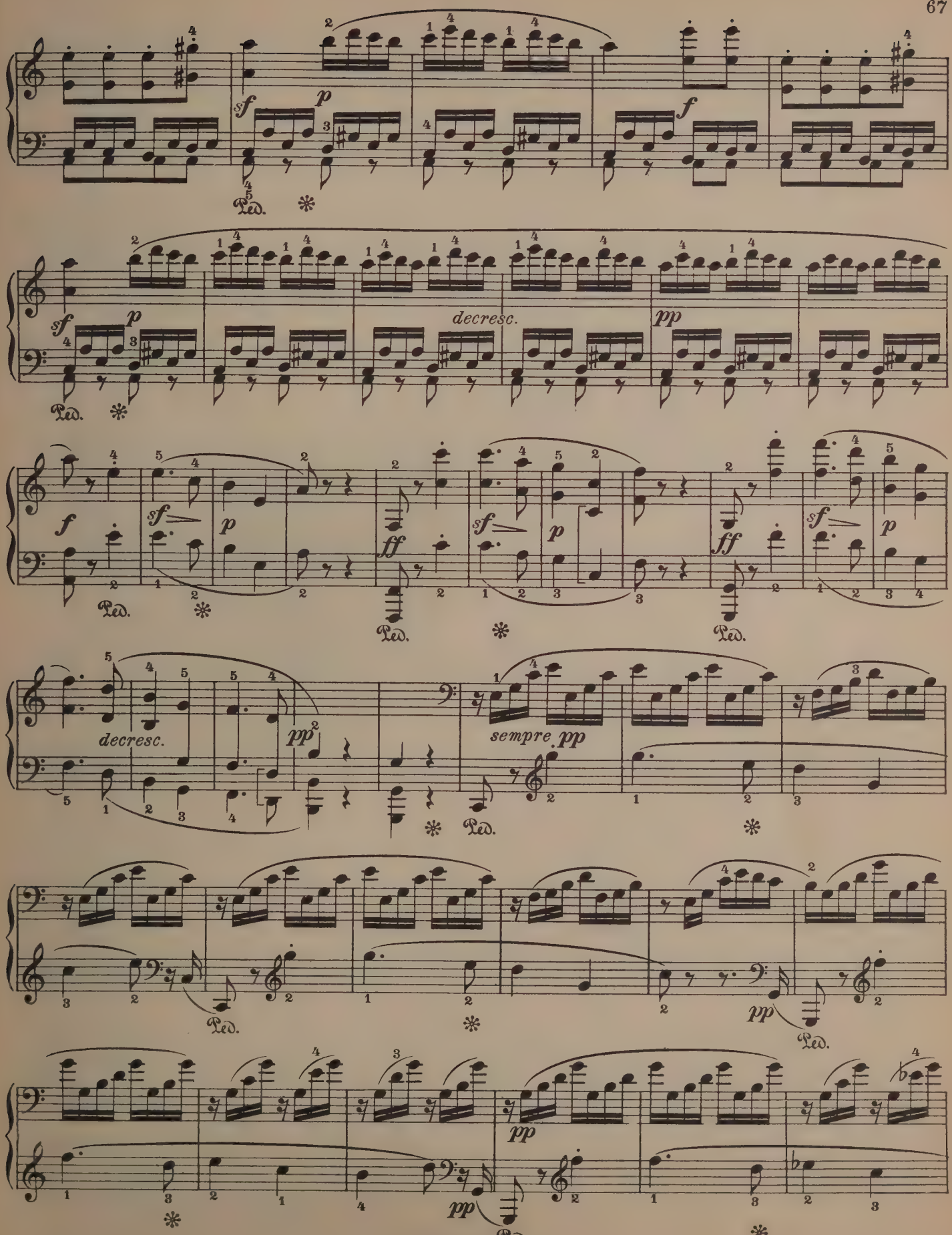
a) The player is warned against hurrying this movement. The tempo given *(Allegretto moderato)* may be interpreted ***very moderately fast.***

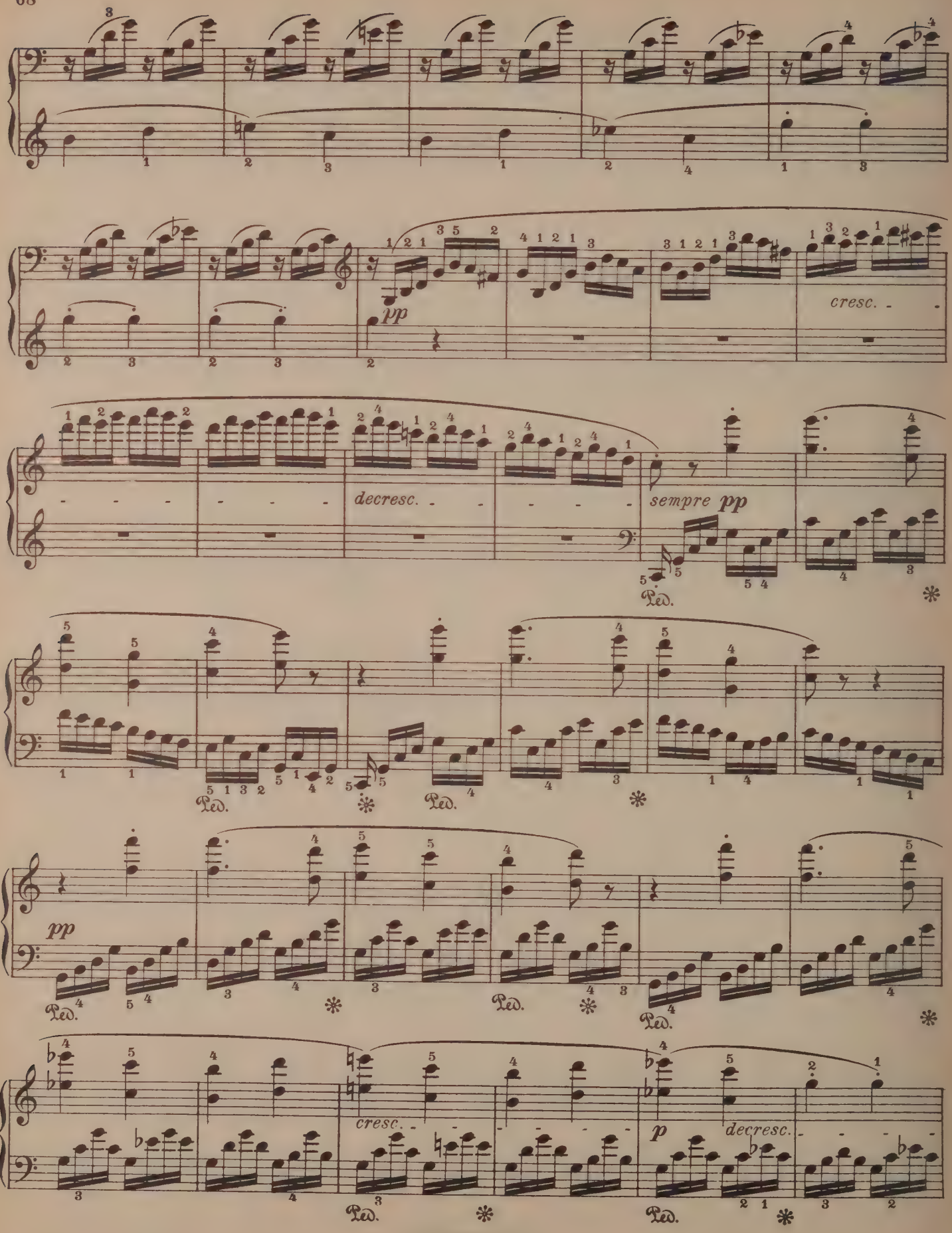
b) Erleichterung: nicht eilen.
b) Easier; do not hurry.

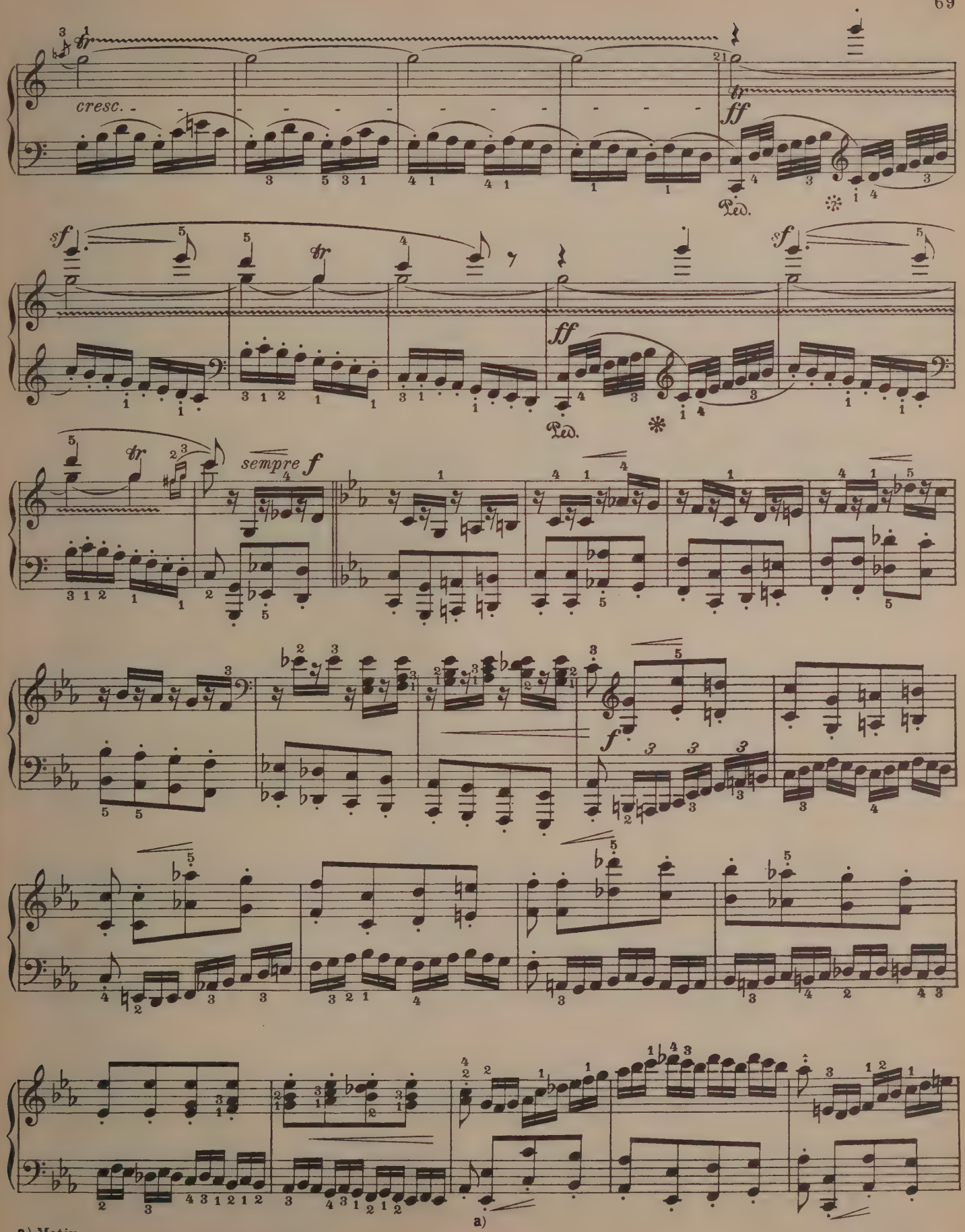



sempre pp
Ped.
pp
cresc.
p
decresc.
a)
b)
sf
ff
tr

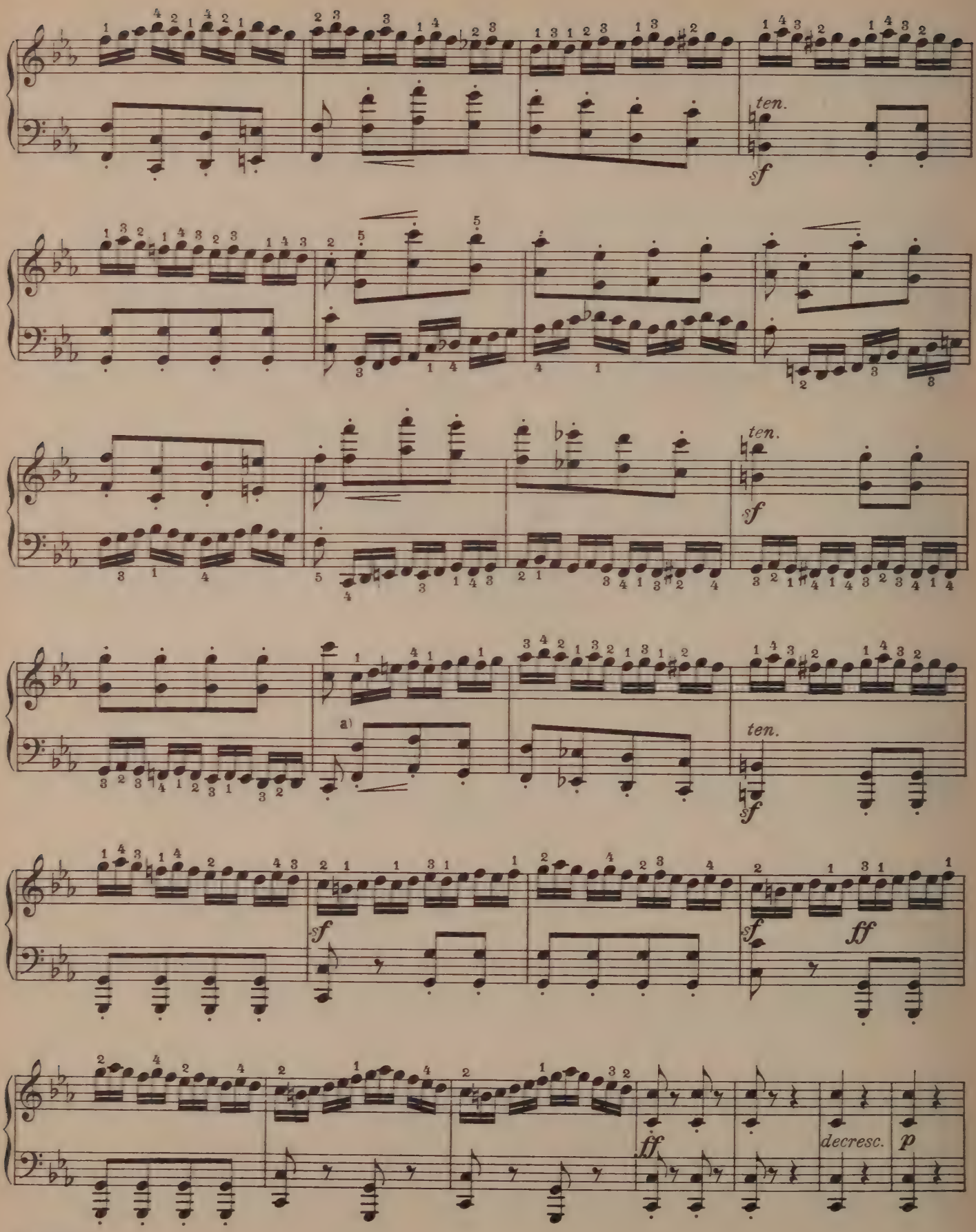

ff
sf
tr
f
Ped.
ff


sf
p
Ped.
f
decresc.
pp
ff
sempre pp

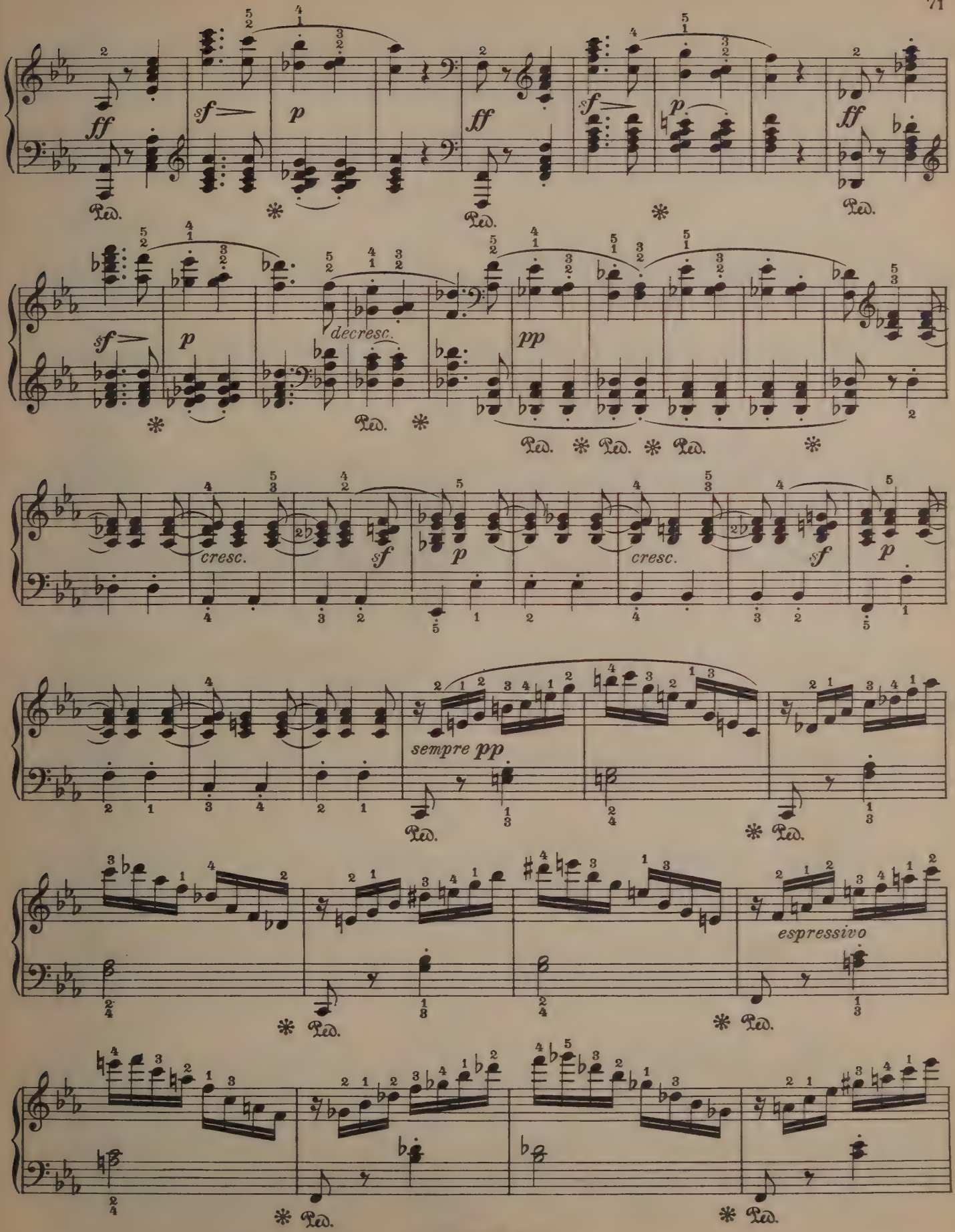

pp
cresc.
decresc.
sempre pp
Ped.
pp
cresc.
p
decresc.

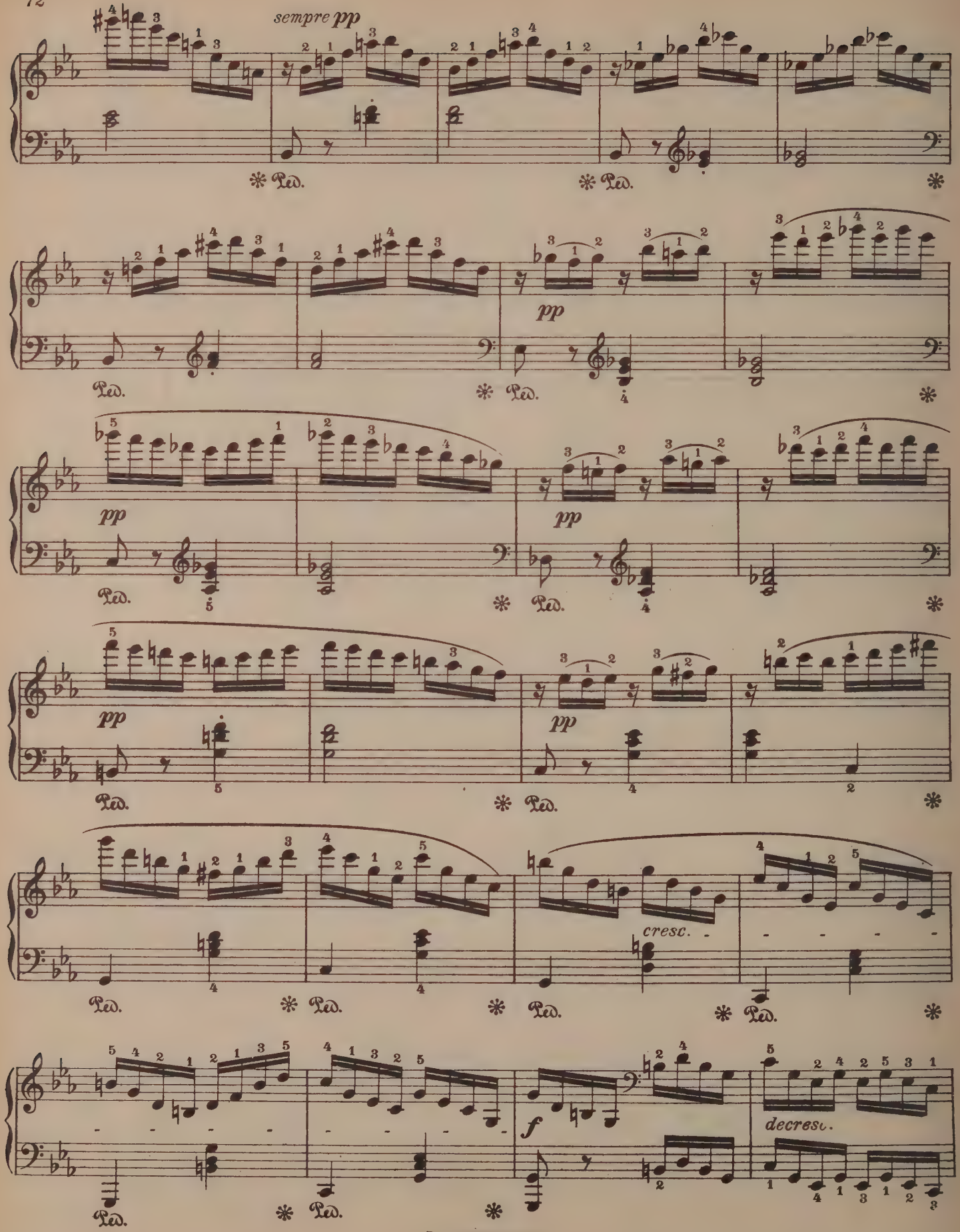


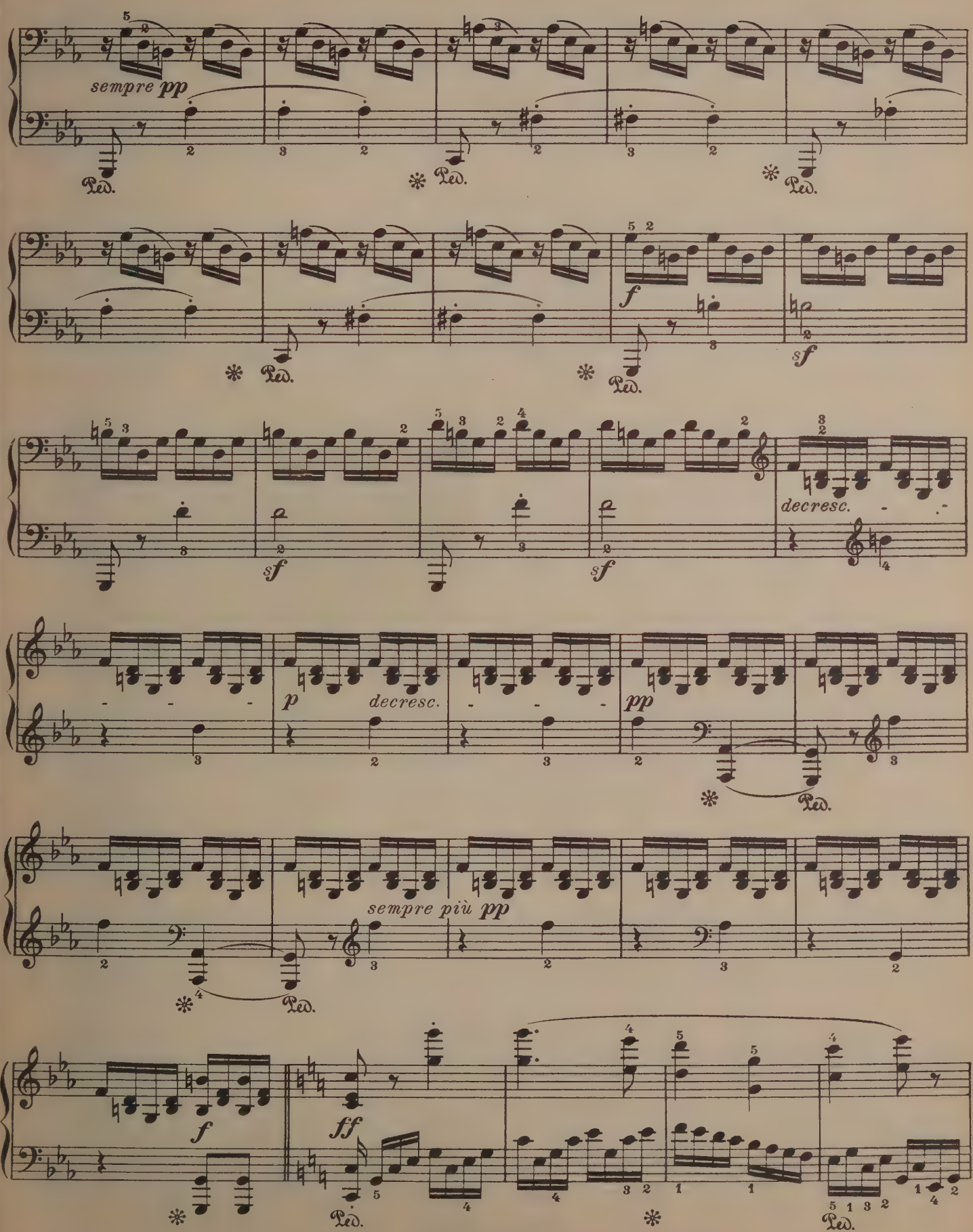
a) Motiv
a) Motive.

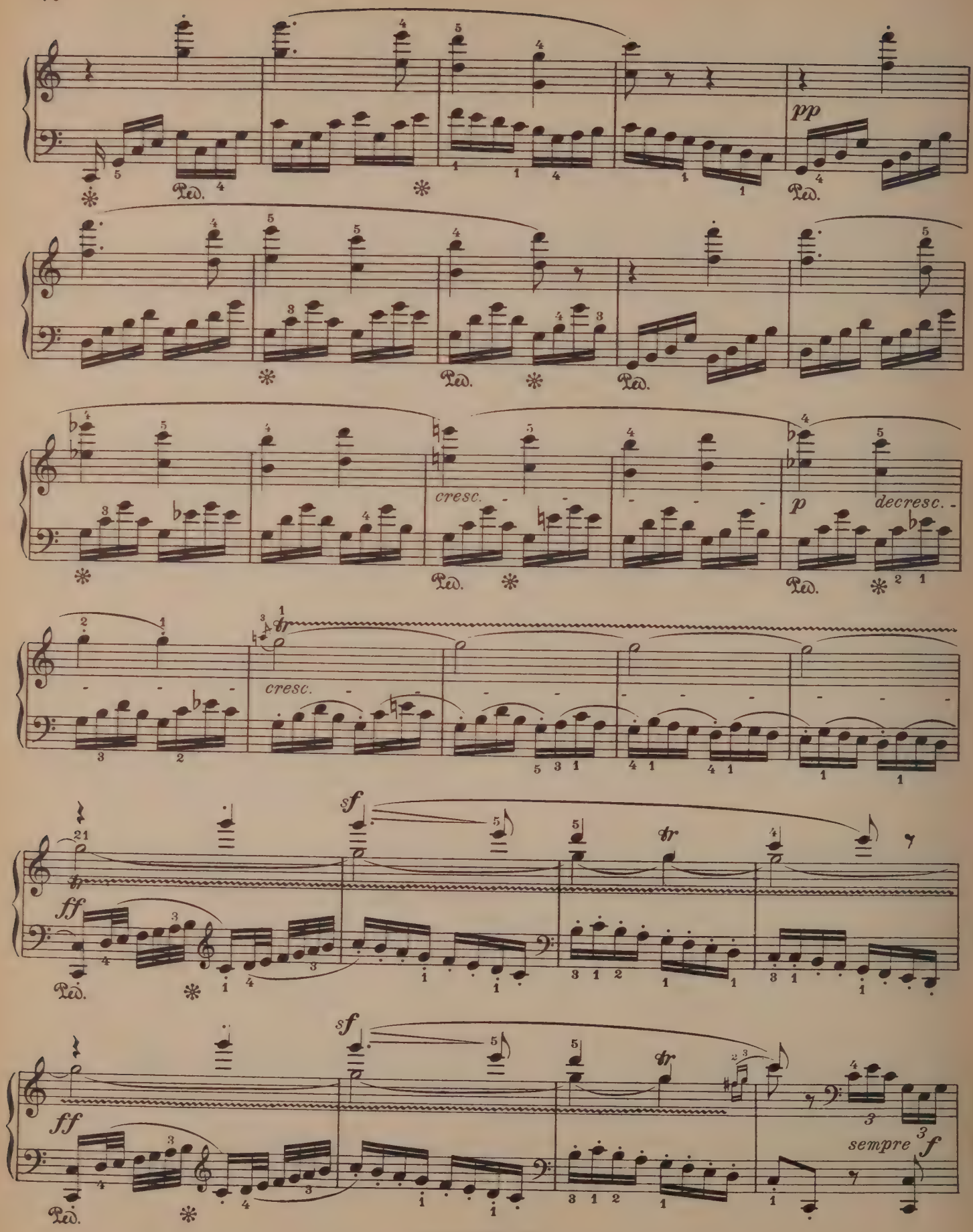


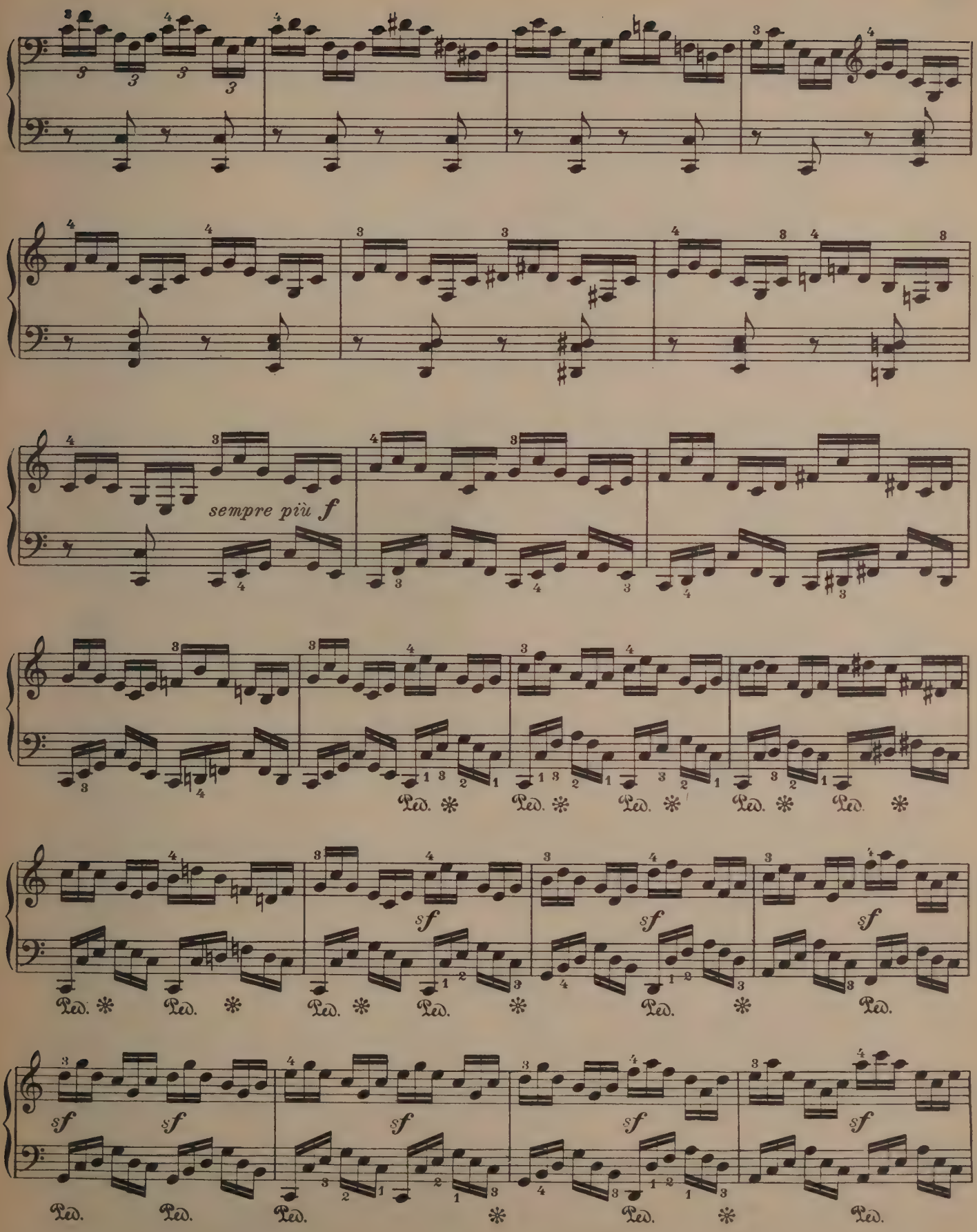
a) Motiv.
a) Motive.

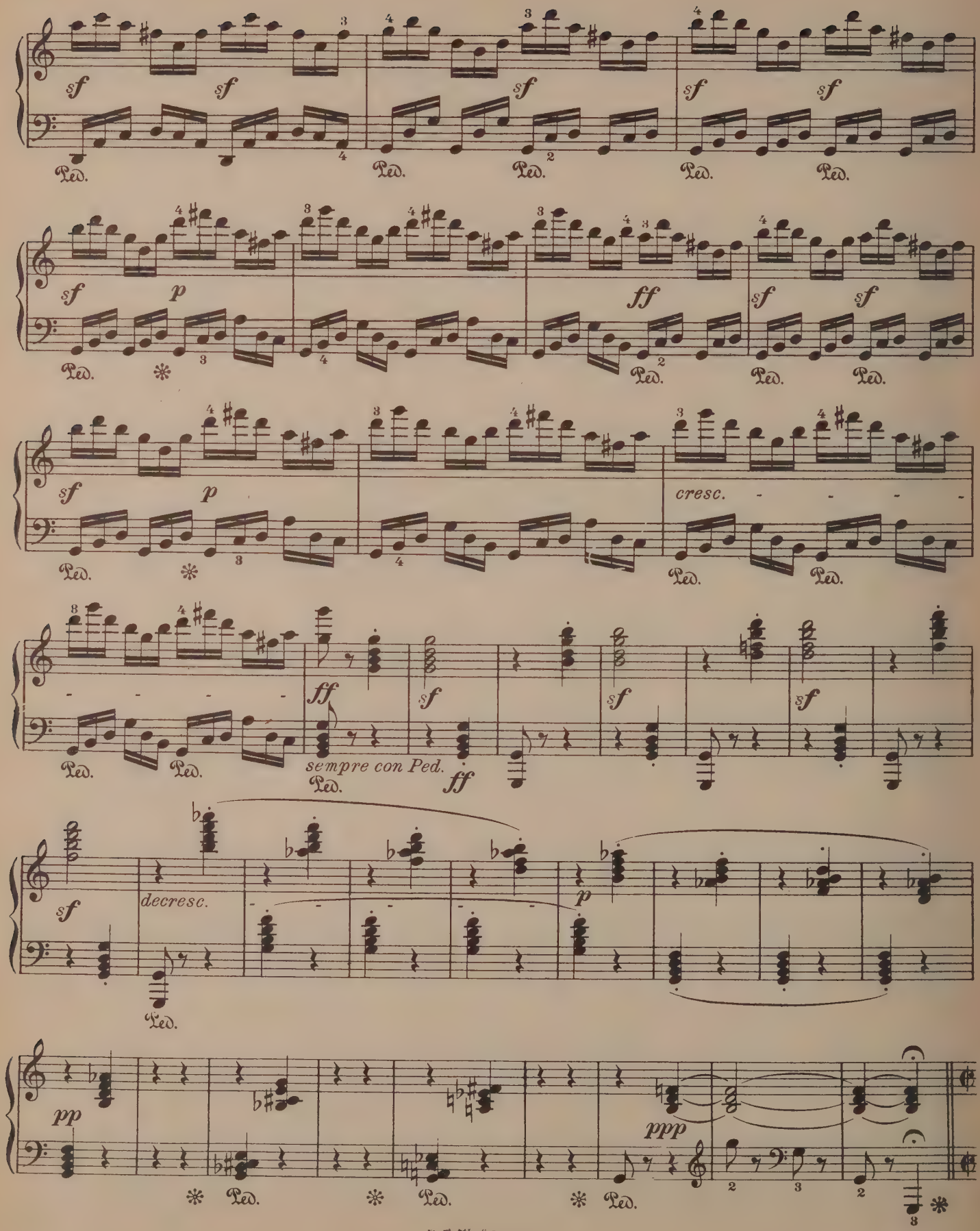

ff
sf
p
ff
sf
p
ff
Ped.
sf
p
decresc.
pp
cresc.
sf
p
cresc.
sf
p
sempre pp
espressivo


sempre pp
Ped.
pp
cresc.
f
decresc.


sempre pp
Ped.
f
sf
decresc.
p
pp
sempre più pp
ff


pp
Ped.
cresc.
p
decresc.
sf
ff
tr
sempre f


sempre più f
sf
Ped.


sf
sf
Ped.
sf
Ped.
Ped.
sf
sf
Ped.
Ped.
sf
p
Ped.
ff
Ped.
sf
sf
Ped.
Ped.
sf
p
Ped.
cresc.
Ped.
Ped.
ff
Ped.
sf
sf
sf
sempre con Ped.
Ped.
ff
sf
decresc.
Ped.
p
pp
Ped.
Ped.
Ped.
ppp

Prestissimo. (𝅗𝅥 = 152)

f *p dolce*

Ped. Ped. Ped.

cresc. *f*

Ped.

ff

p dolce

f

Ped.

a) *sempre pp*

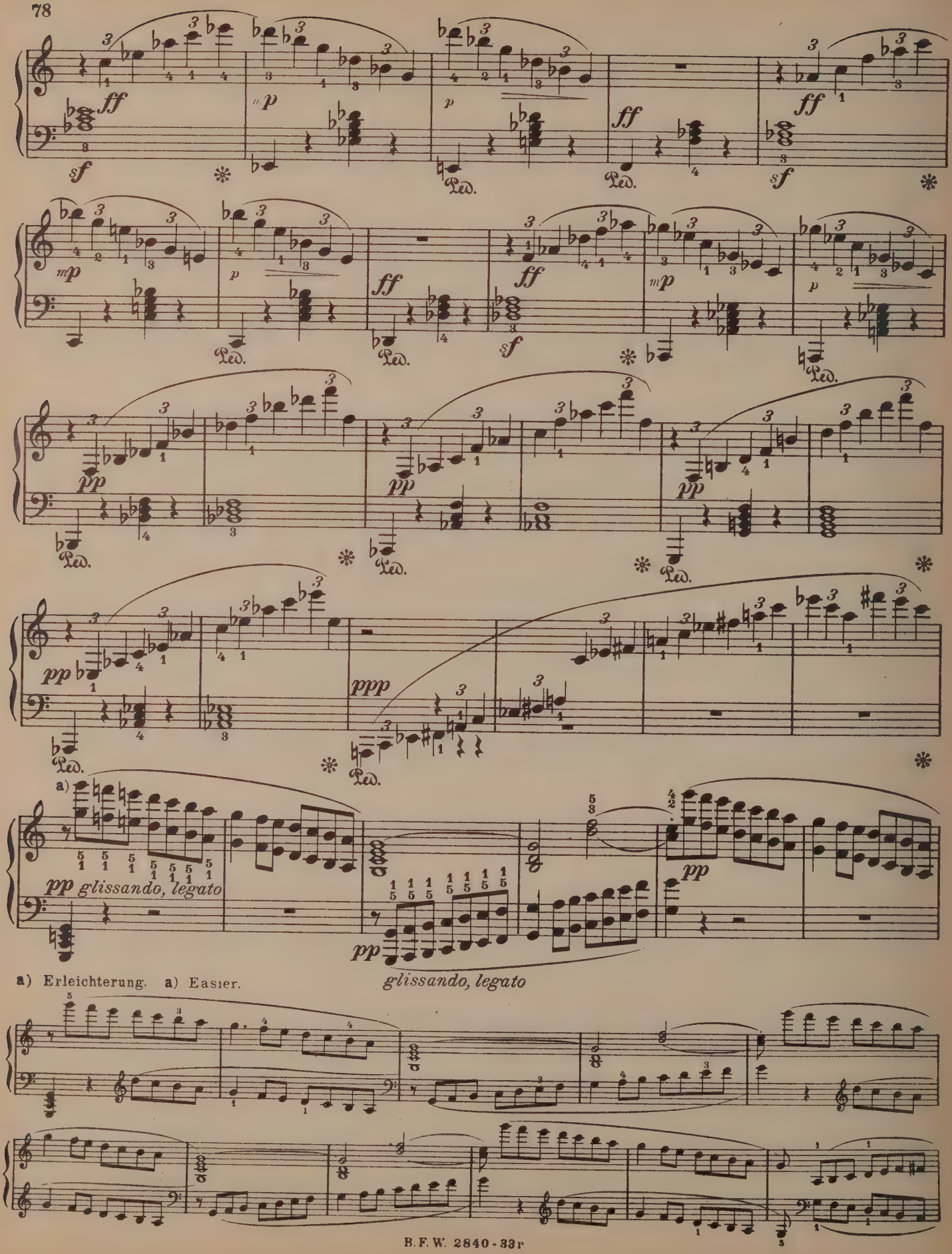
f Ped. *p*

Ped.

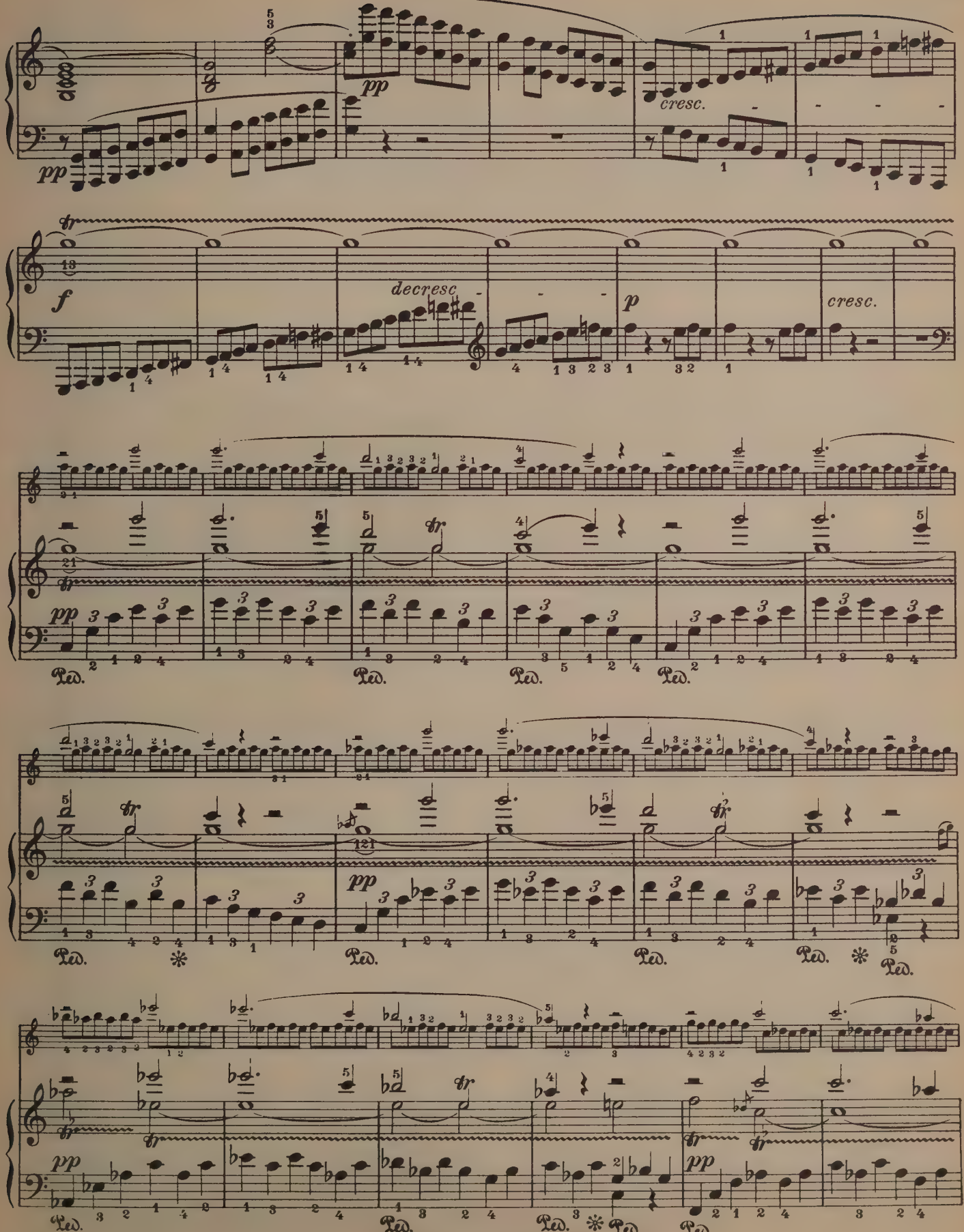
ff

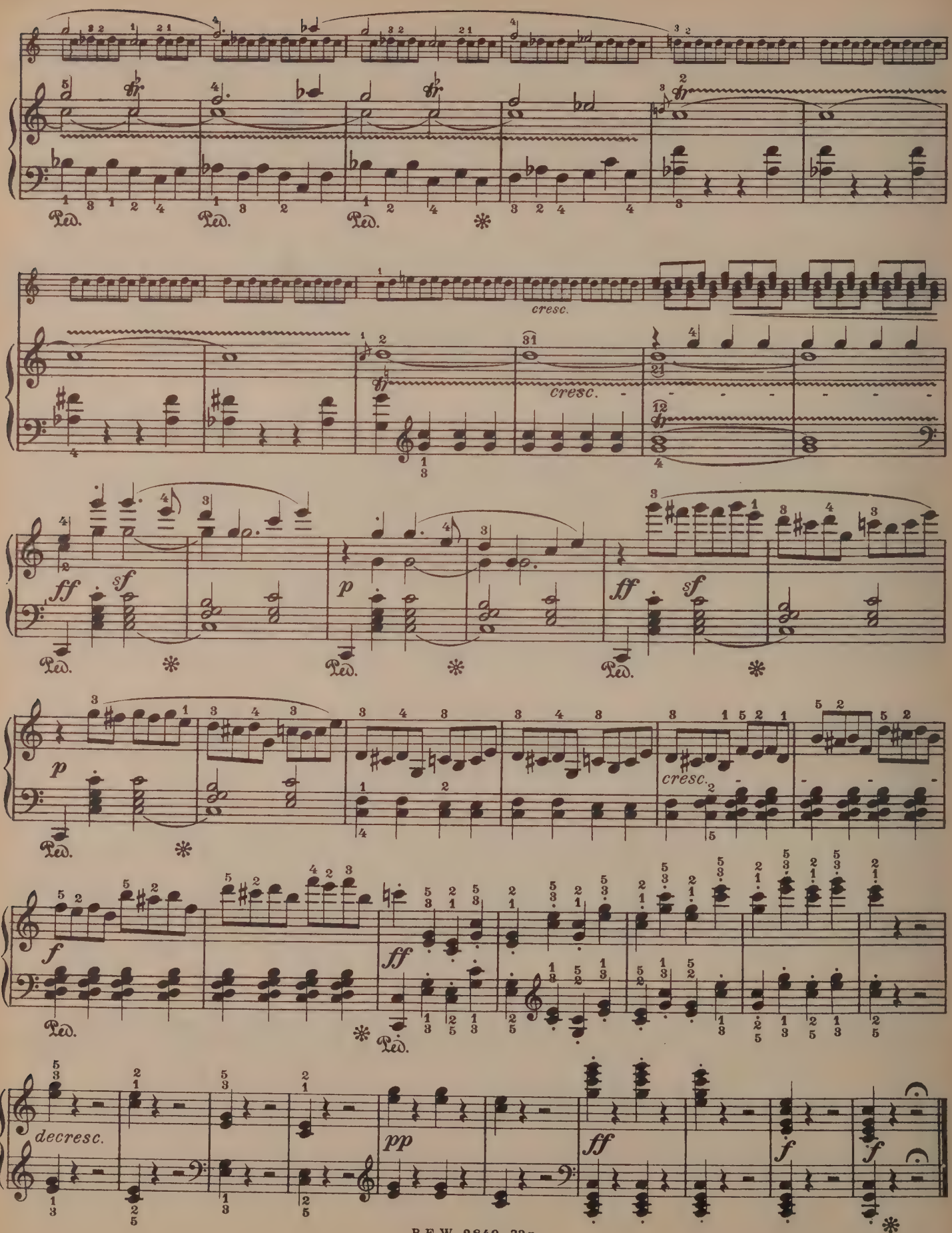
Ped.

a) Erleichterung. a) Easier.



a) Erleichterung. a) Easier.


pp
cresc.
f
decresc.
p
cresc.
Ped.


cresc.
cresc.
ff
sf
p
ff
sf
p
cresc.
f
ff
decresc.
pp
ff
f
f

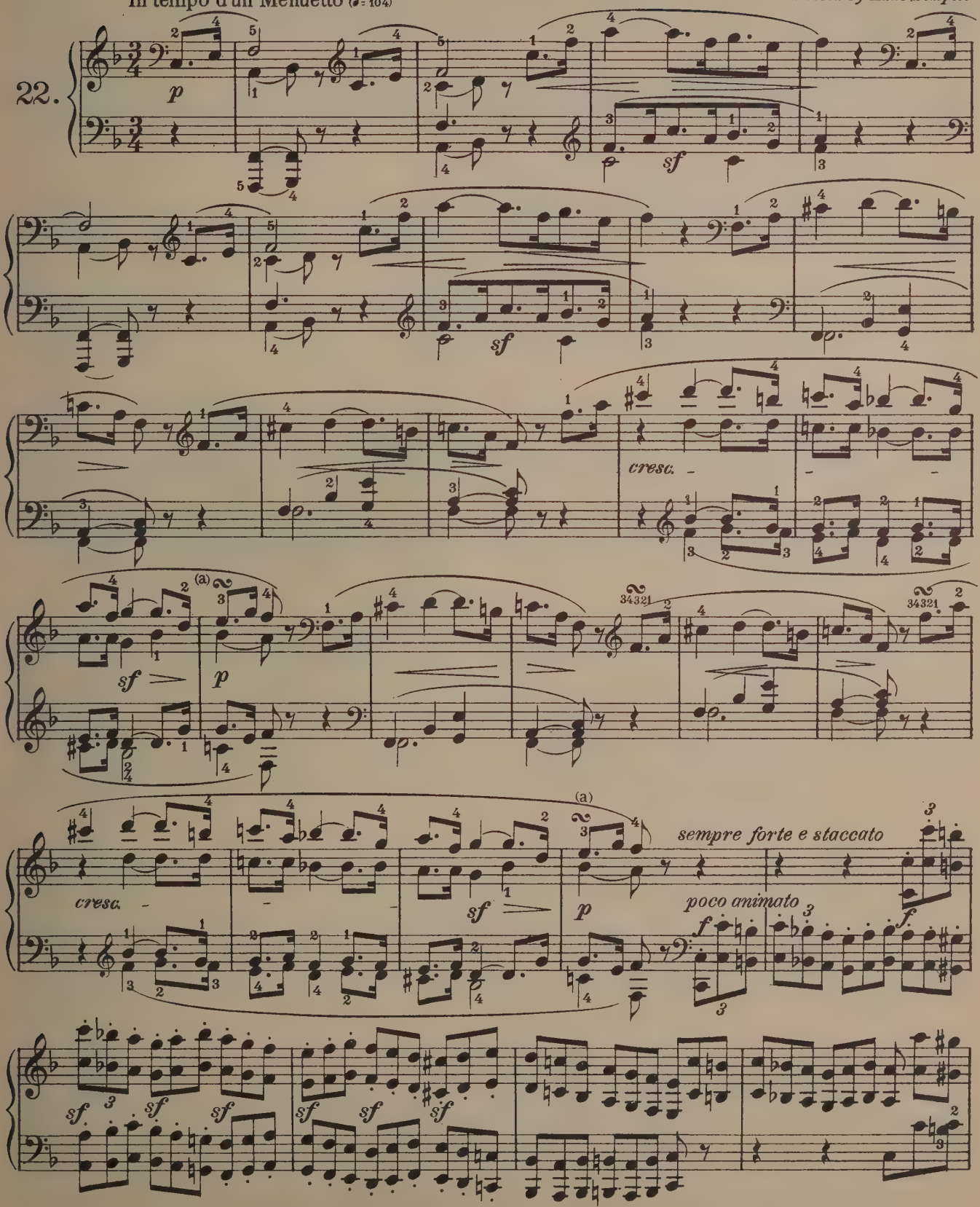
Sonata.

Op. 54.

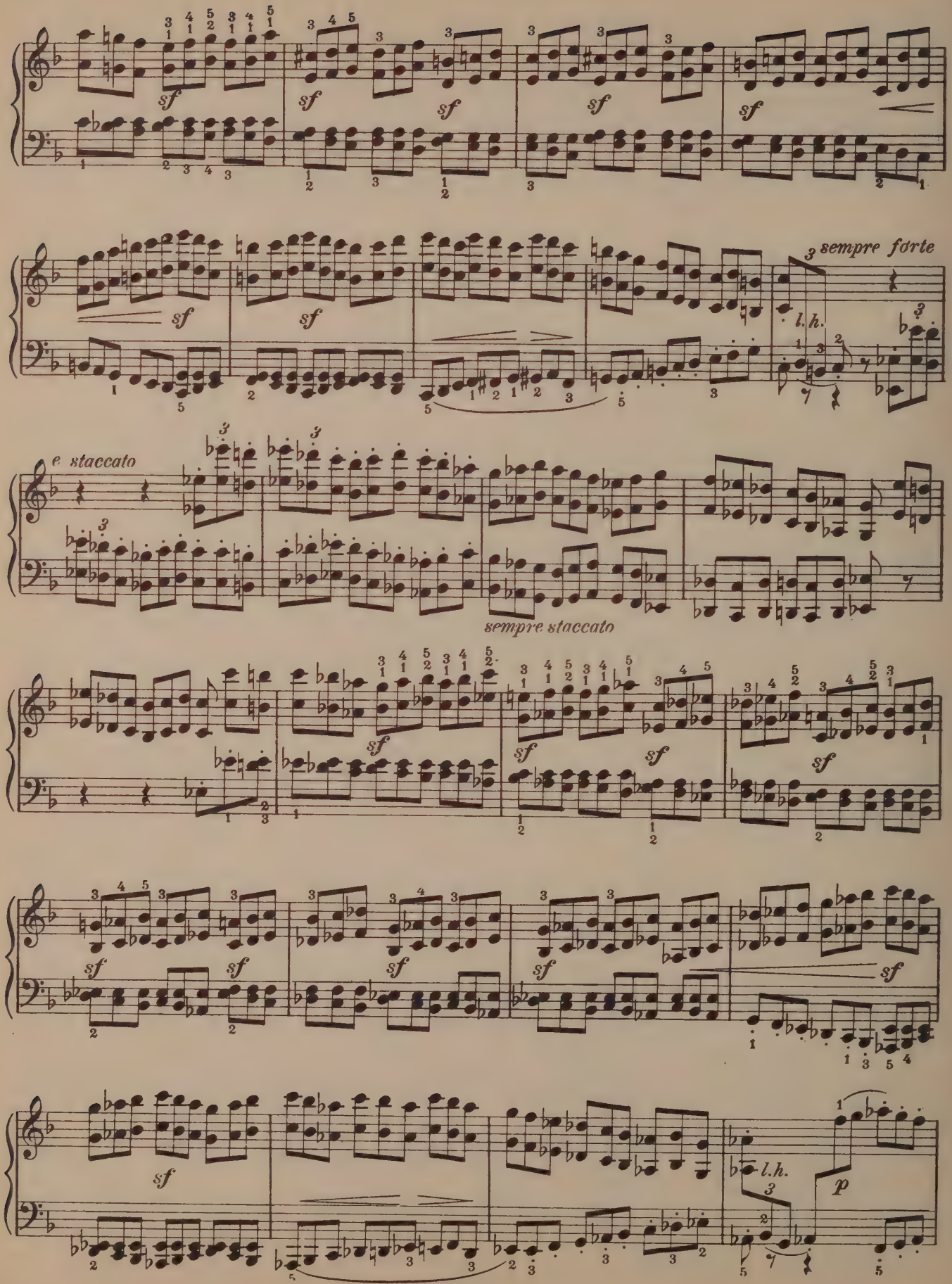
L. van BEETHOVEN.
Revised by Hans Semper.

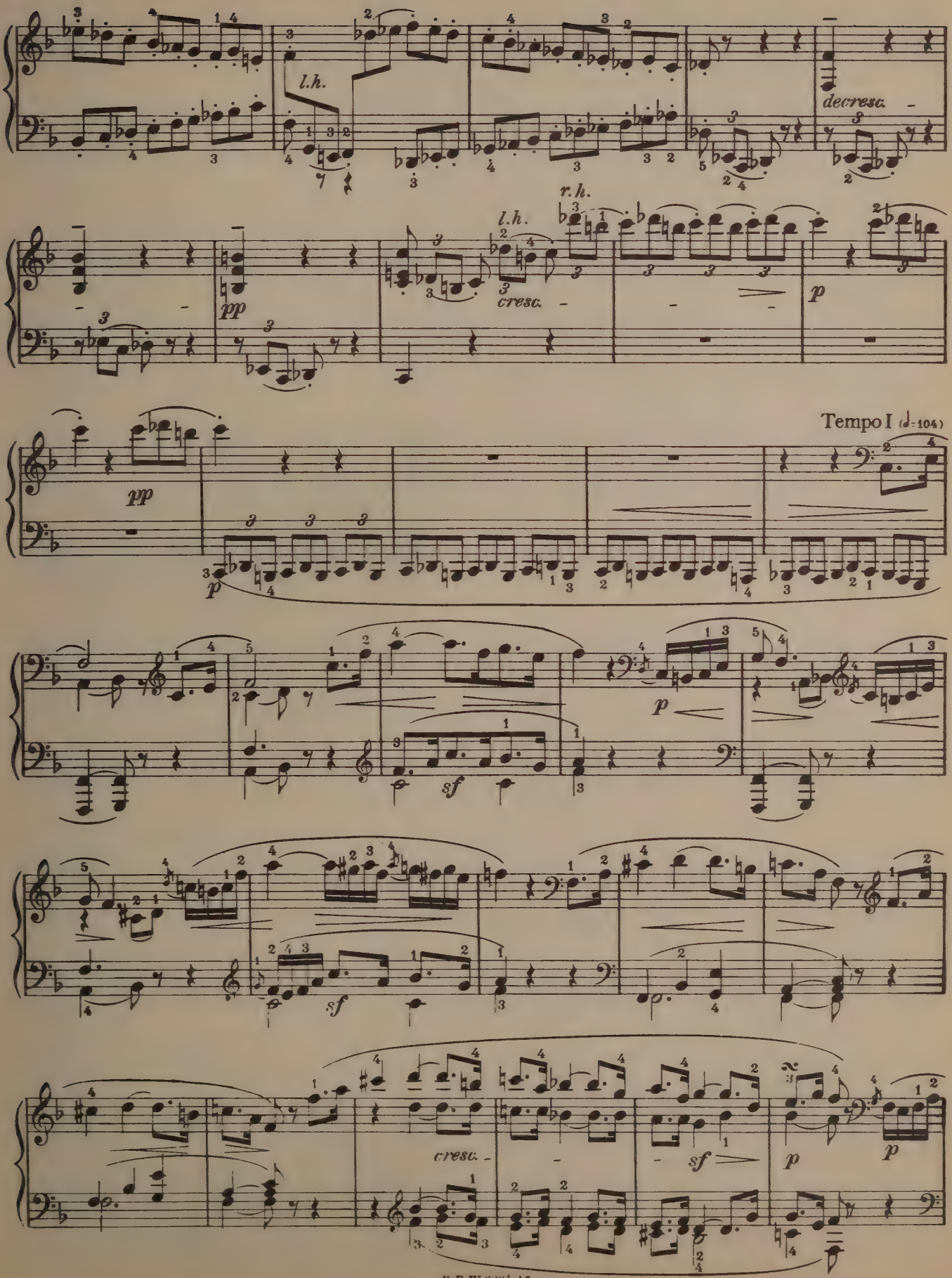
In tempo d'un Menuetto (♩= 104)

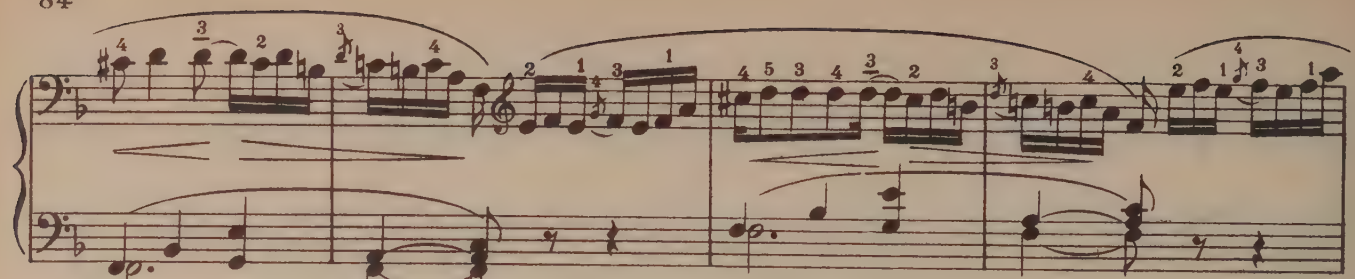
22.

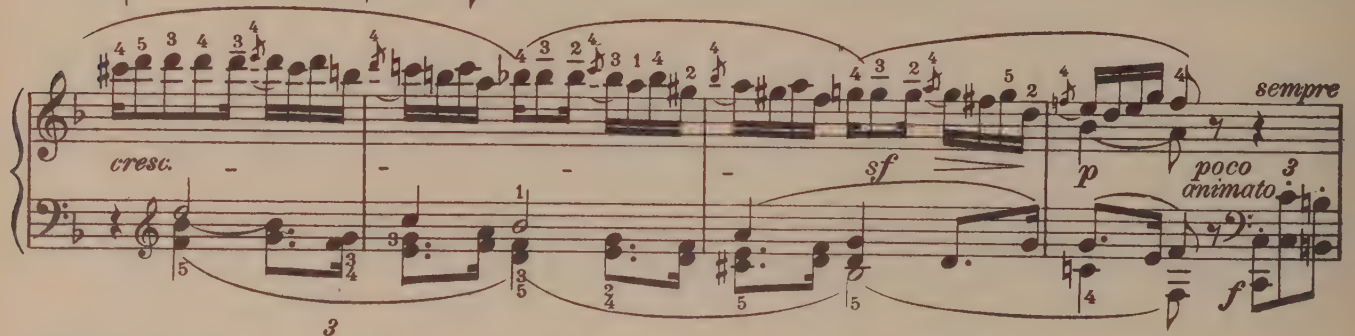


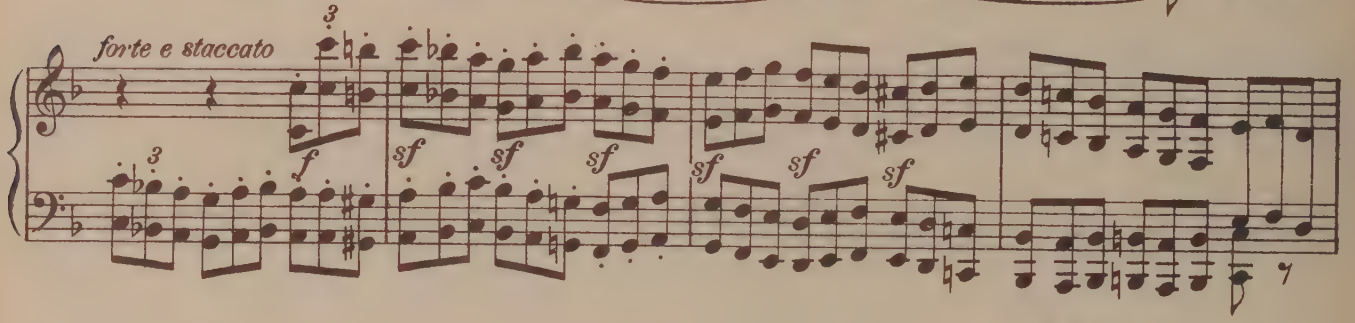
(a) or

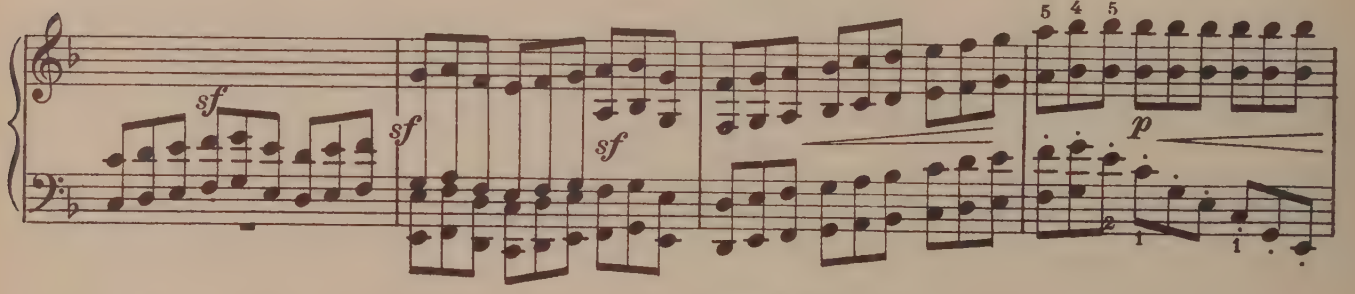

sempre forte
l.h.
e staccato
sempre staccato
l.h.
p

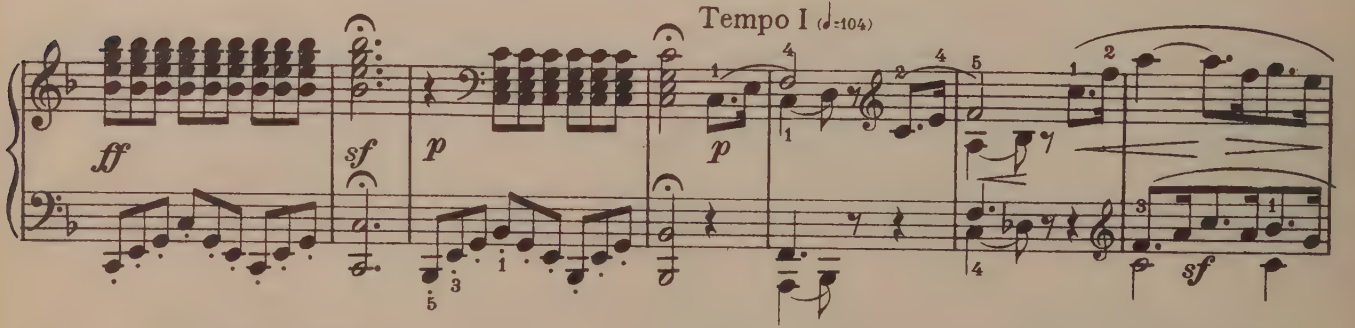

l.h.
decresc.
r.h.
l.h.
cresc.
pp
p
Tempo I (♩=104)
pp
p
p
sf
sf
cresc.
sf
p
p

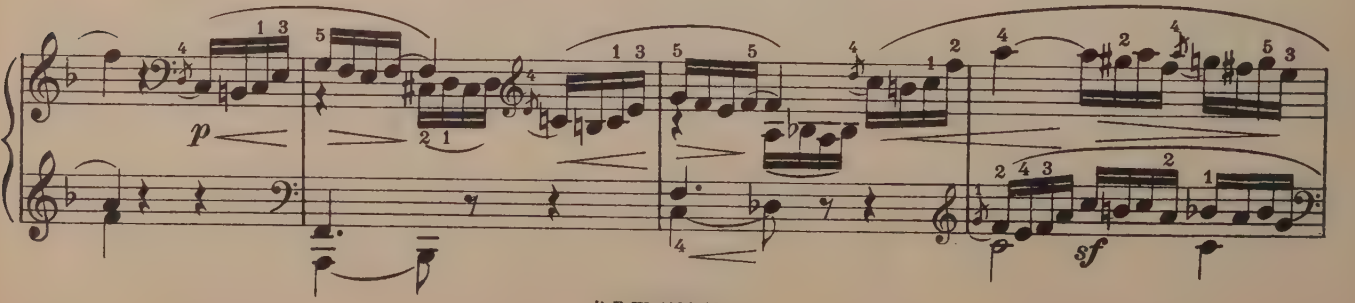


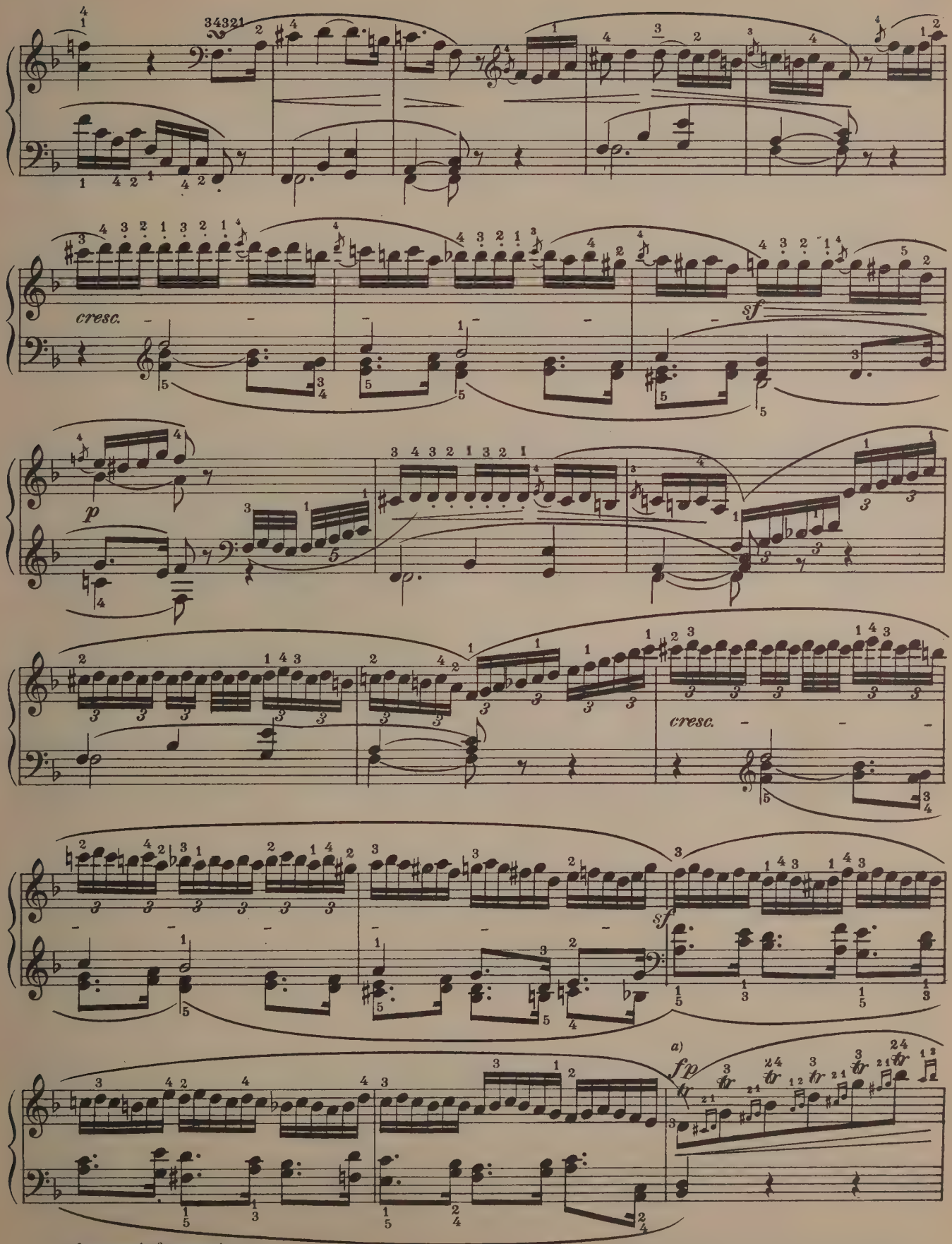

cresc.
sempre
poco animato

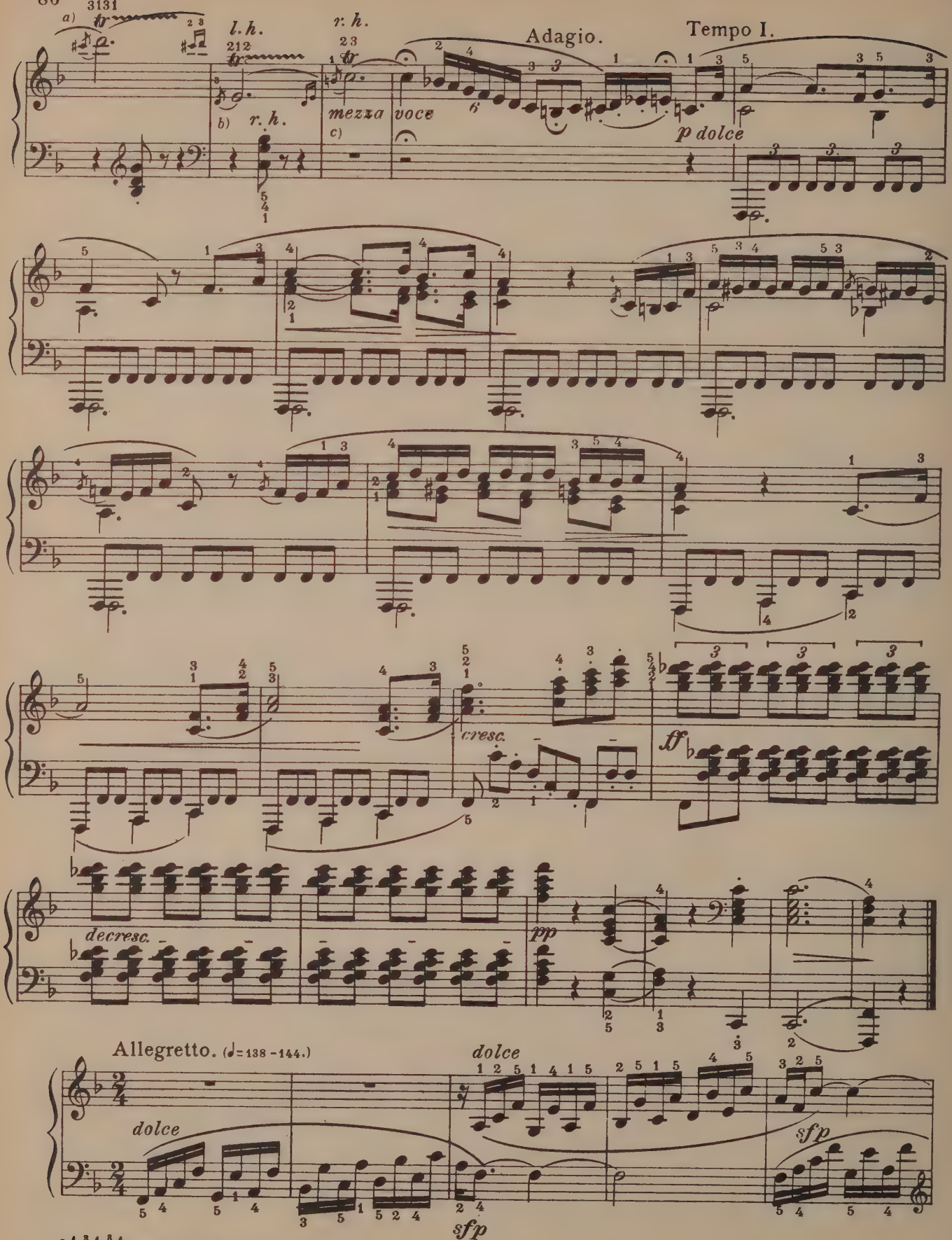

forte e staccato

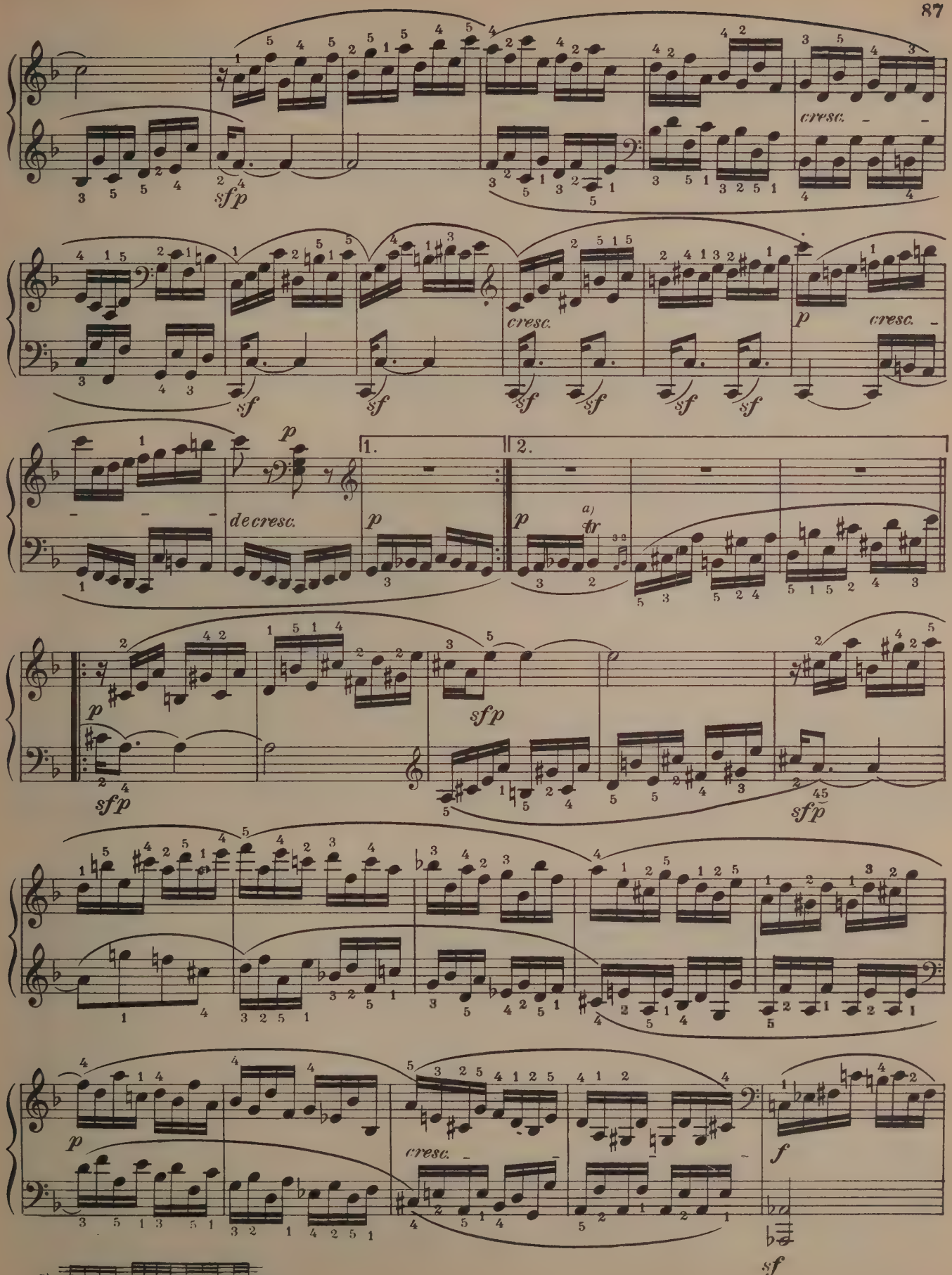


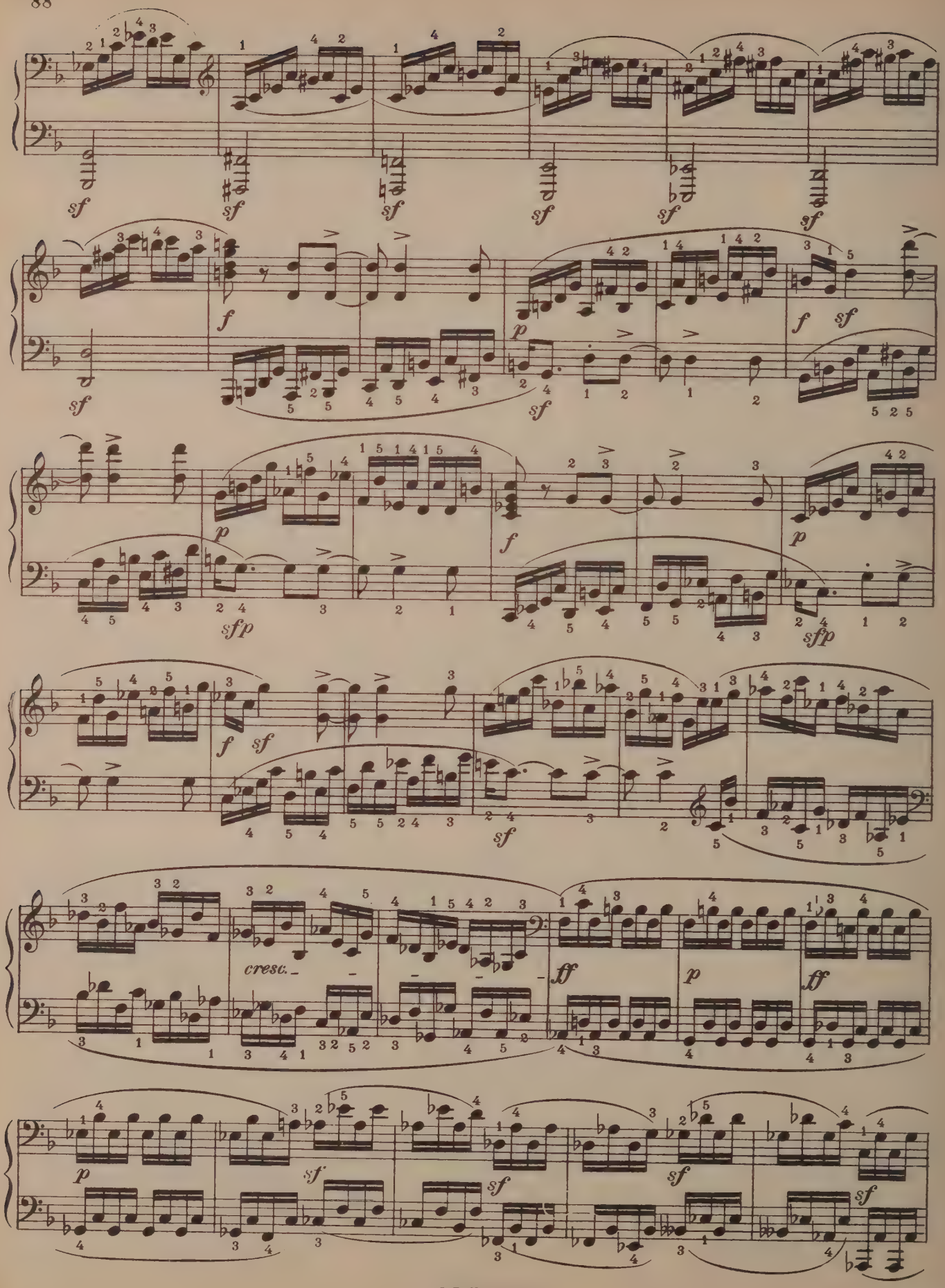

Tempo I (♩=104)

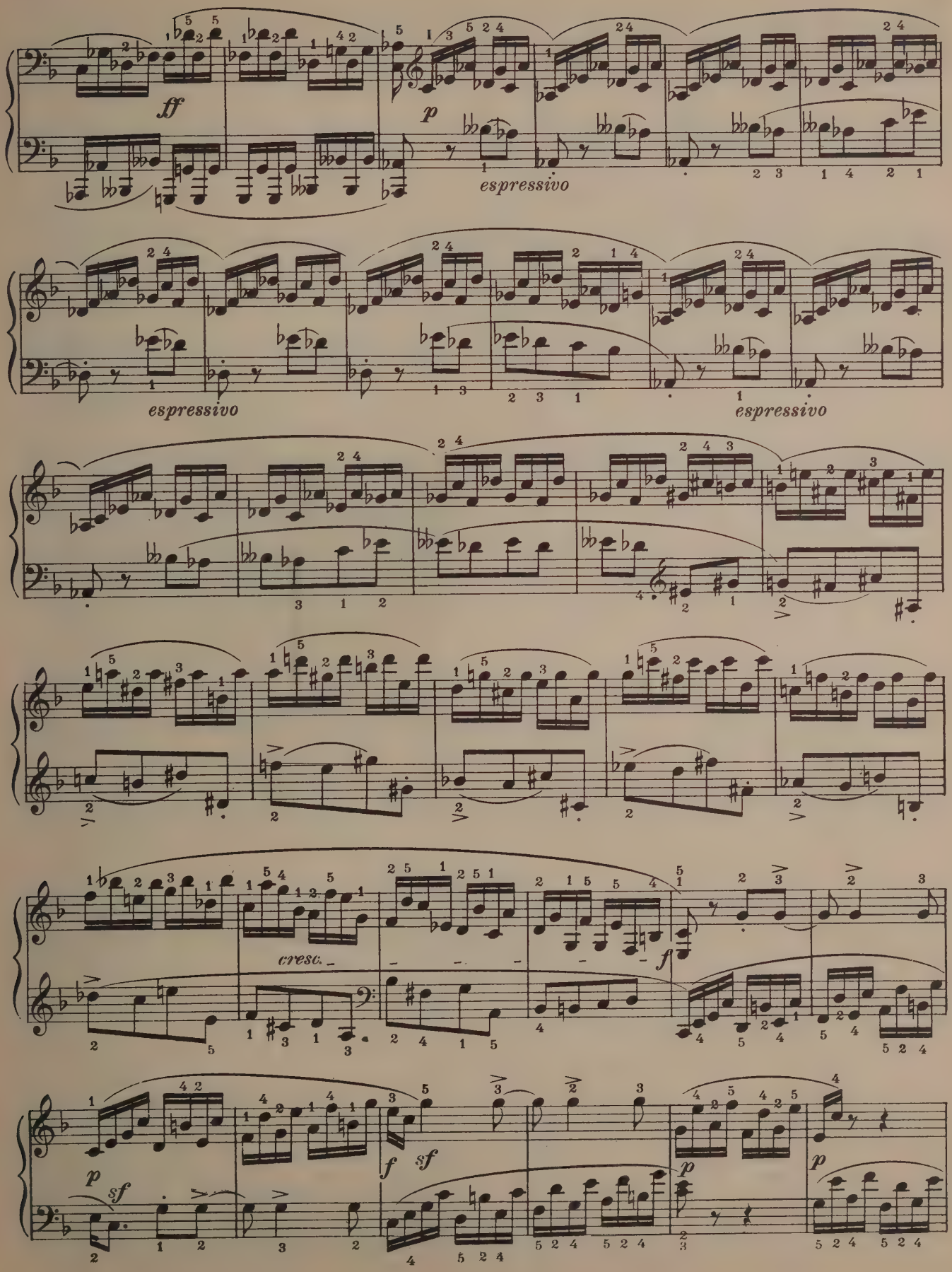


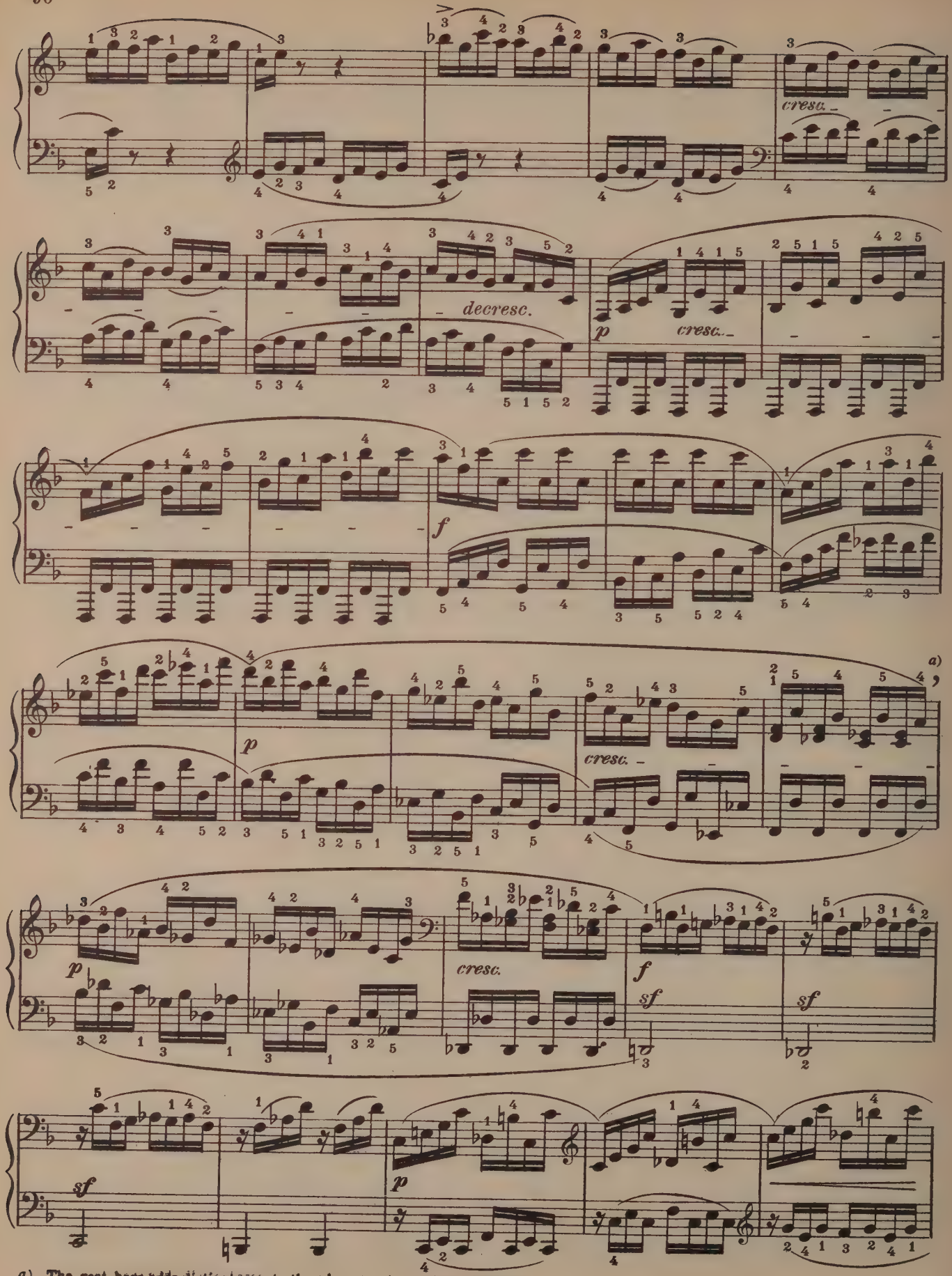

cresc.
sf
p
cresc.
sf
a)
fp
a) etc.


a)
l.h.
r. h.
Adagio.
Tempo I.
b) r. h.
c)
mezza voce
p dolce
cresc.
ff
decresc.
pp
Allegretto. (♩= 138 - 144.)
dolce
dolce
sfp
sfp
(a)
(b) and (c) similar to (a)

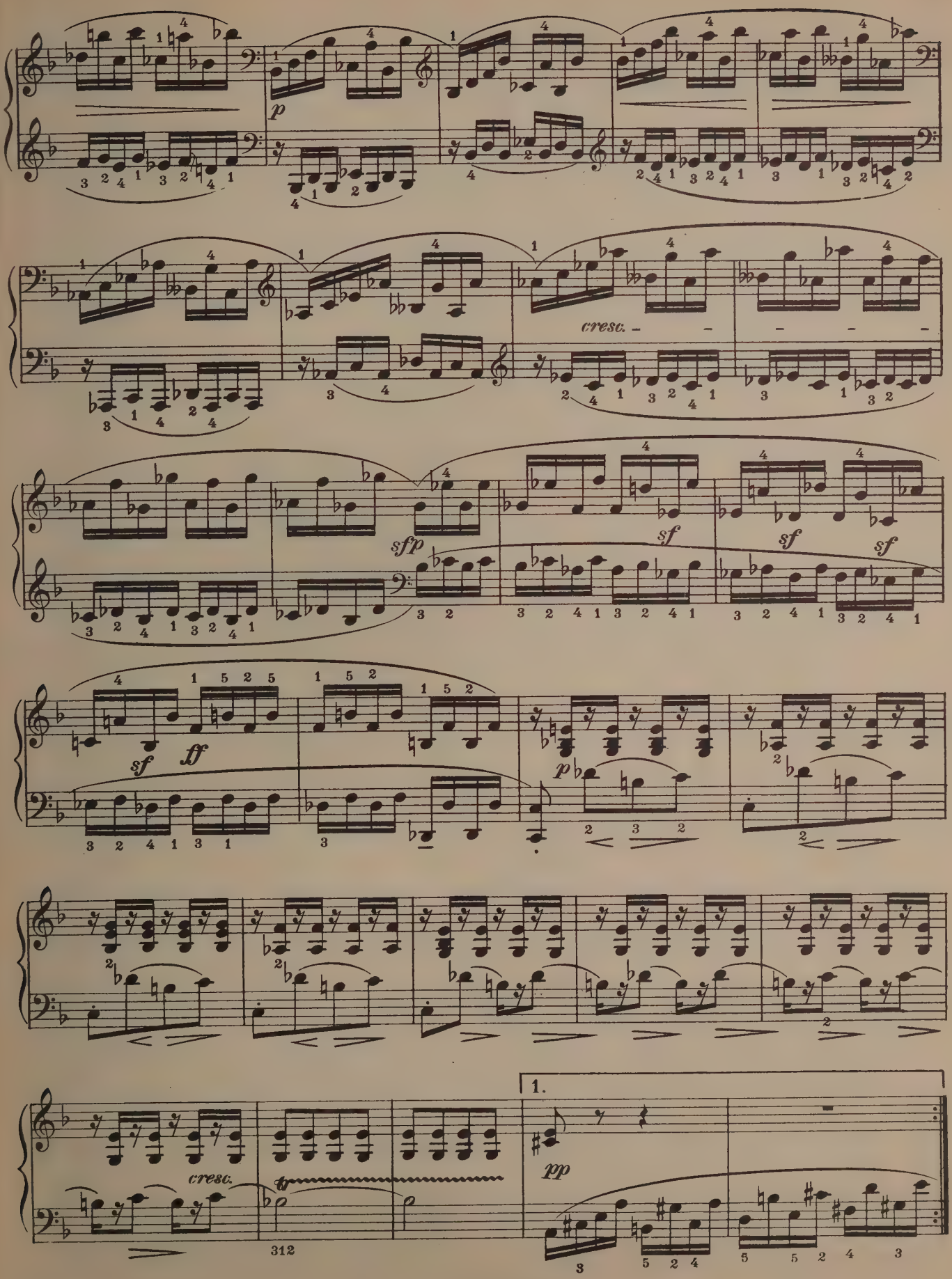

sfp
cresc.
sf
cresc.
p
cresc.
decresc.
1.
2.
a)
tr
sfp
sfp
p
cresc.
f
sf
a)


sf
f
p
sfp
cresc.
ff

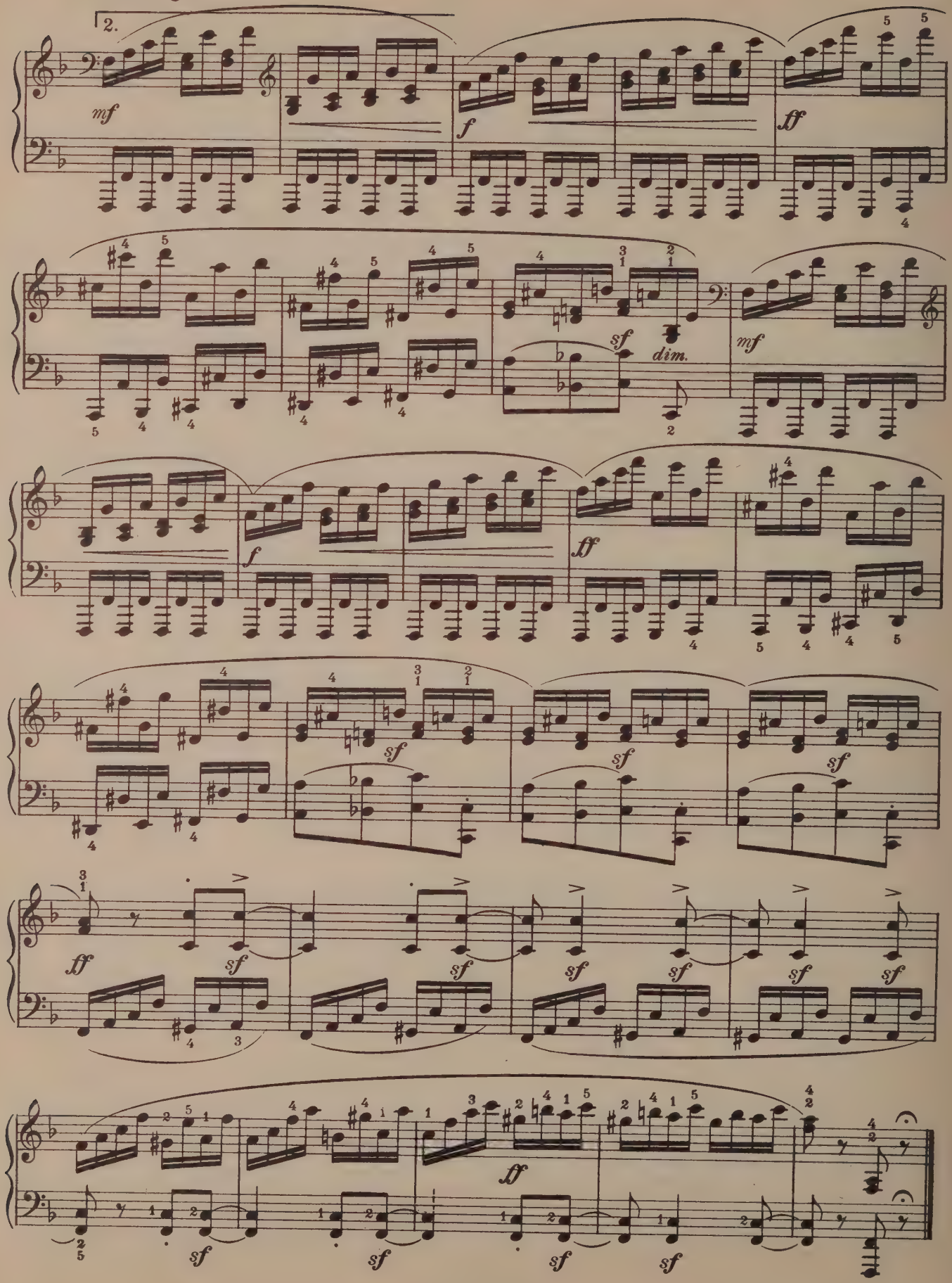

ff
p
espressivo
espressivo
espressivo
cresc.
f
p
sf
f
sf
p
p



a) The rest here adds distinctness to the abrupt *piano* which follows.


p
cresc.
sfp
sf
sf
sf
sf
ff
p
cresc.
ff
1.
pp

Più Allegro. (♩= 152)



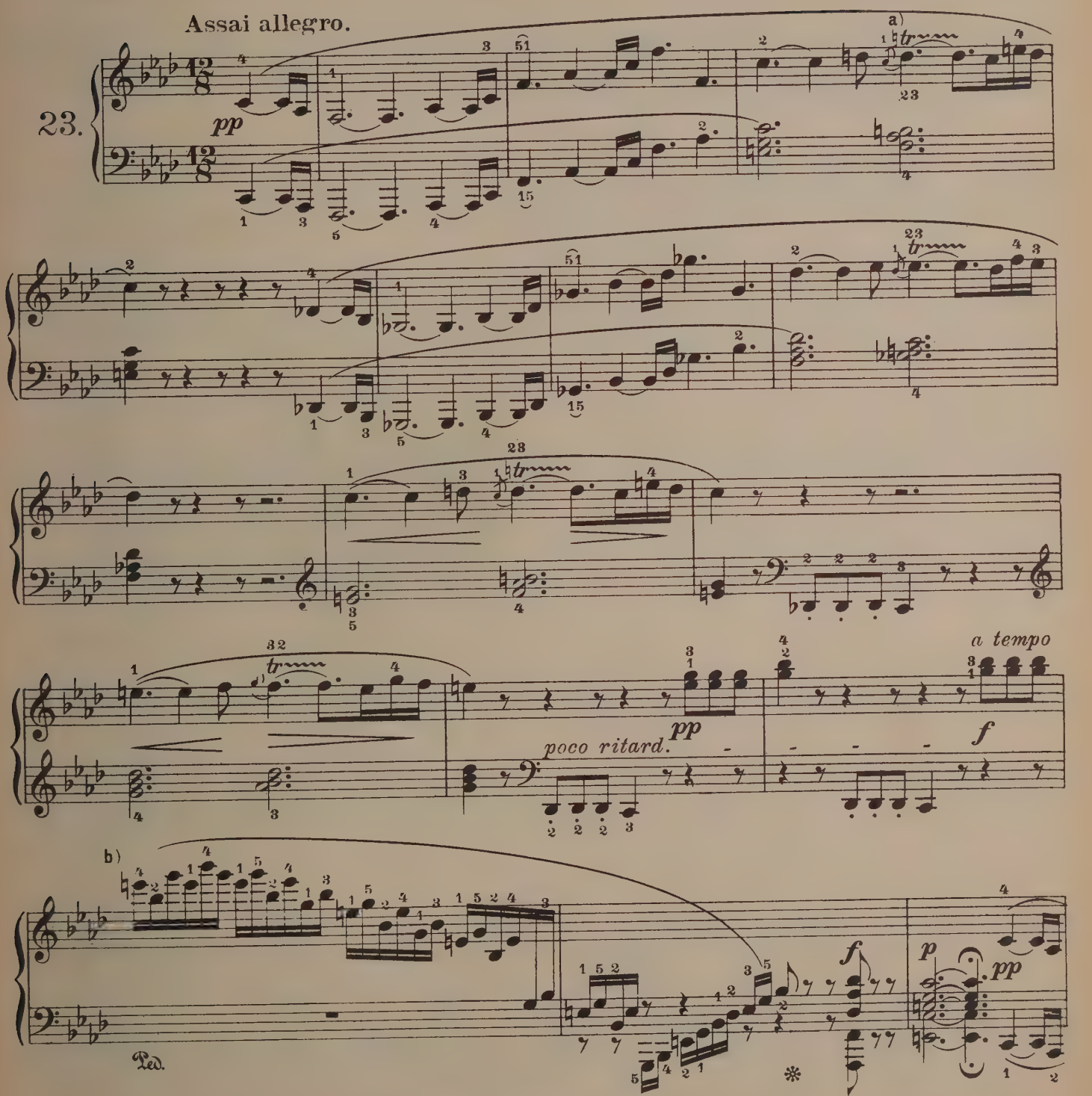
SONATE

Appassionata.

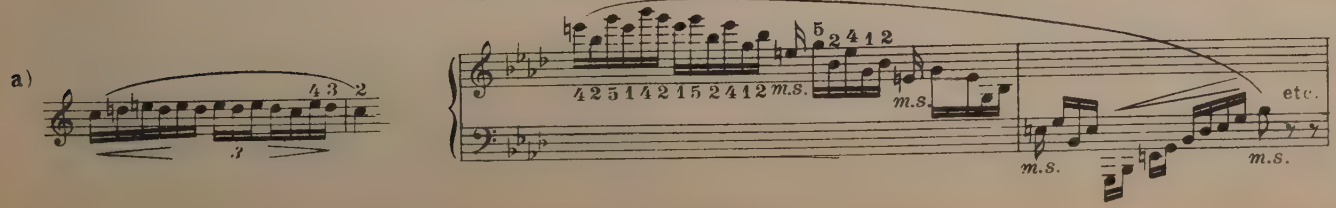
Op. 57.

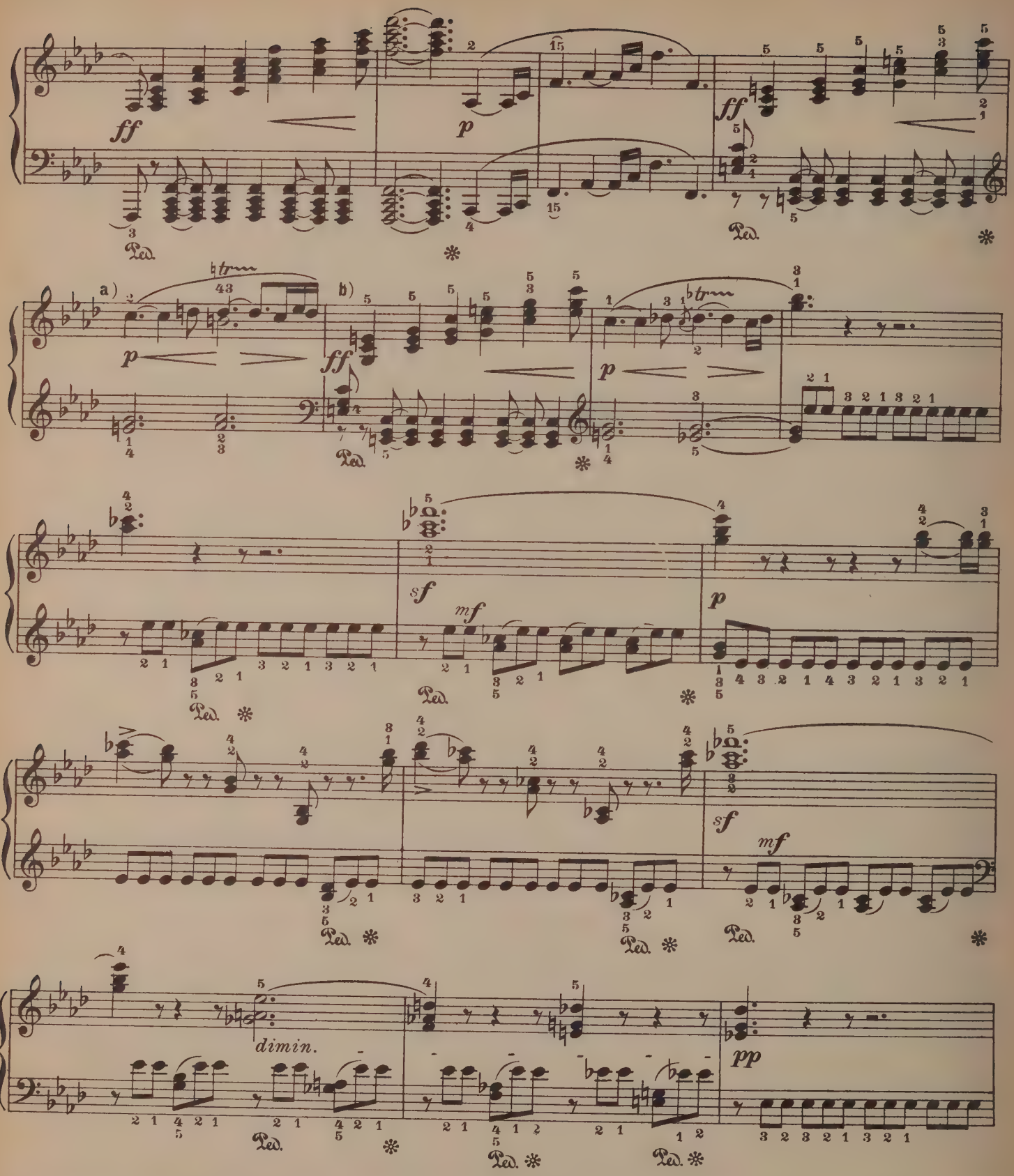
Dem Grafen Franz von Brunswick gewidmet.

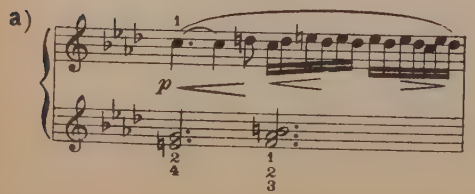
L. van Beethoven.
Revised by H. Trneček.



b) Erleichterte Spielweise: b) Easier rendering:

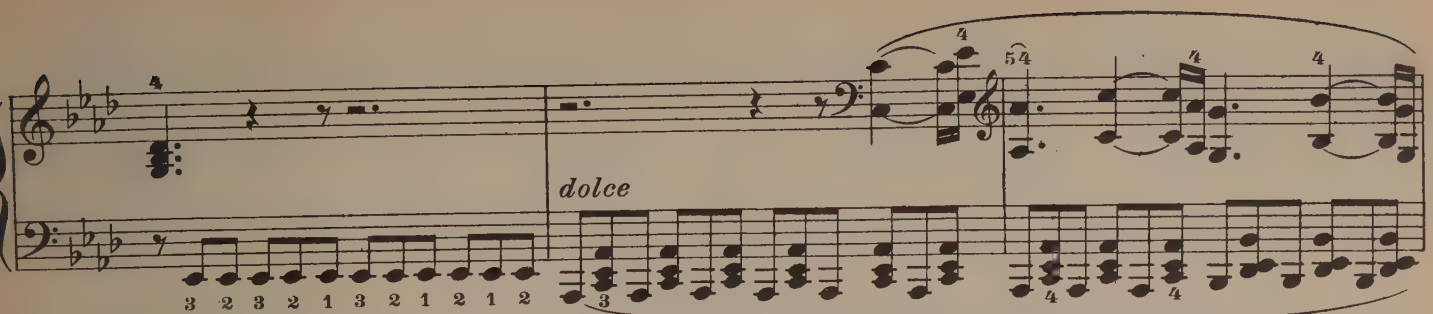


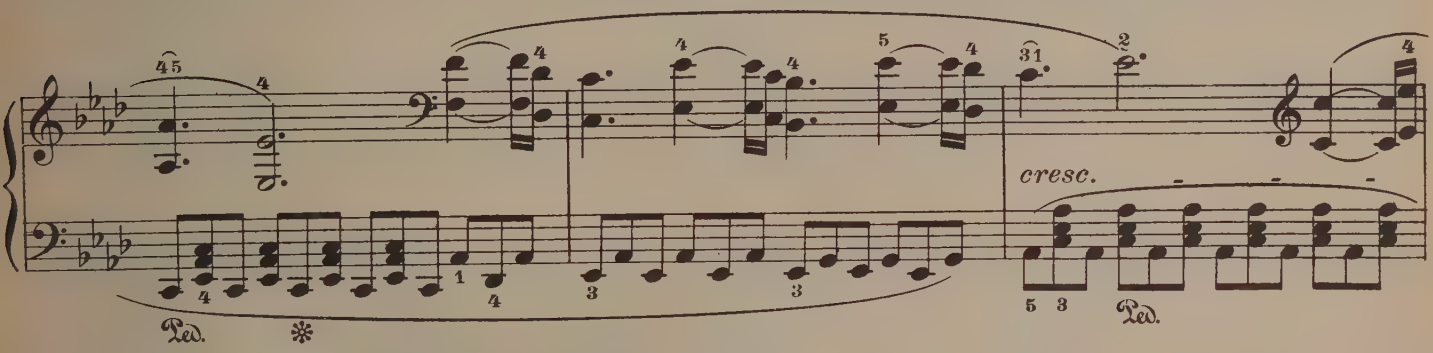


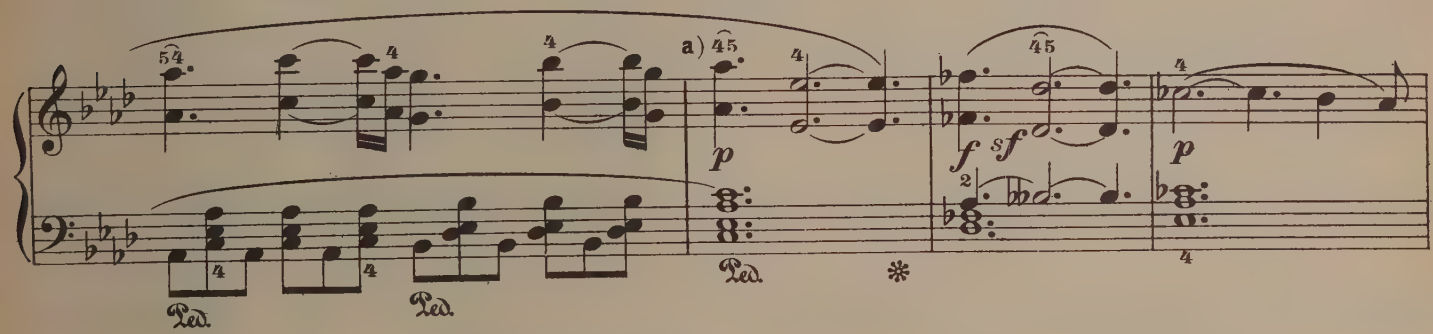


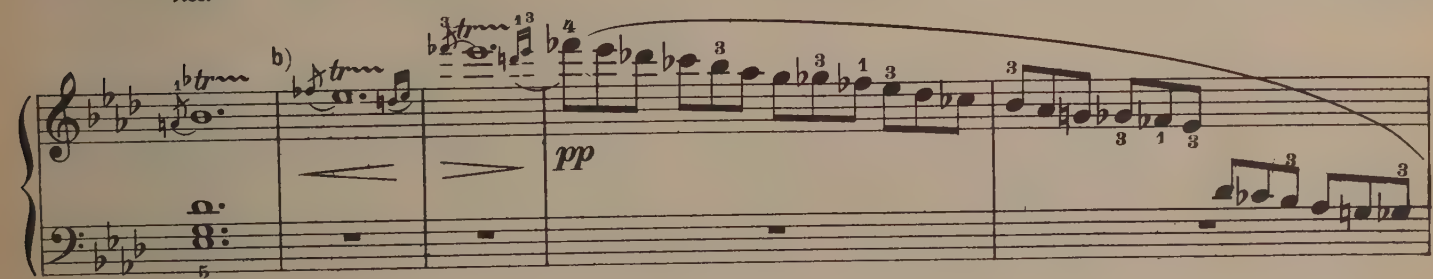
b) Das erste Achtel übernehme die linke Hand, um einen nicht überhasteten Abschluss des Trillers in der rechten Hand zu ermöglichen.

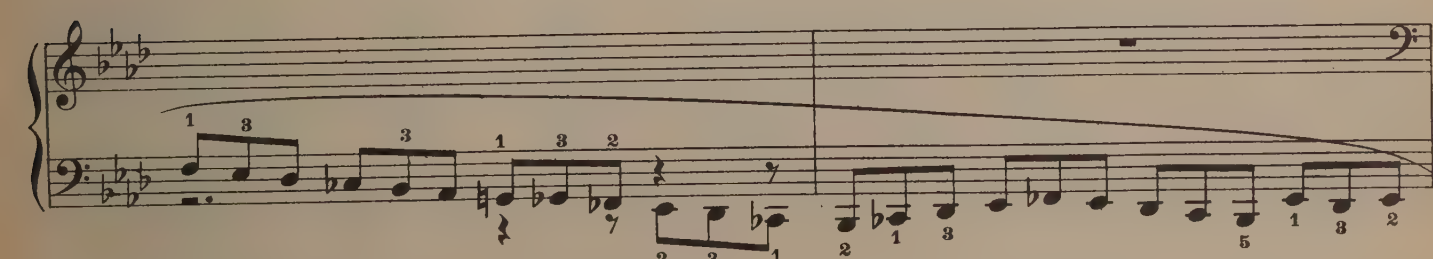
b) Play the first ♪ note with the left hand, in order to allow a more perfect finish of the shake (trill) in the right





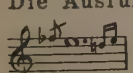






a) Plötzliches *piano*.

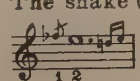
b) Die Ausführung des Trillers kann mit der linken:



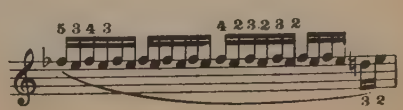
oder mit der rechten Hand vollzogen werden.

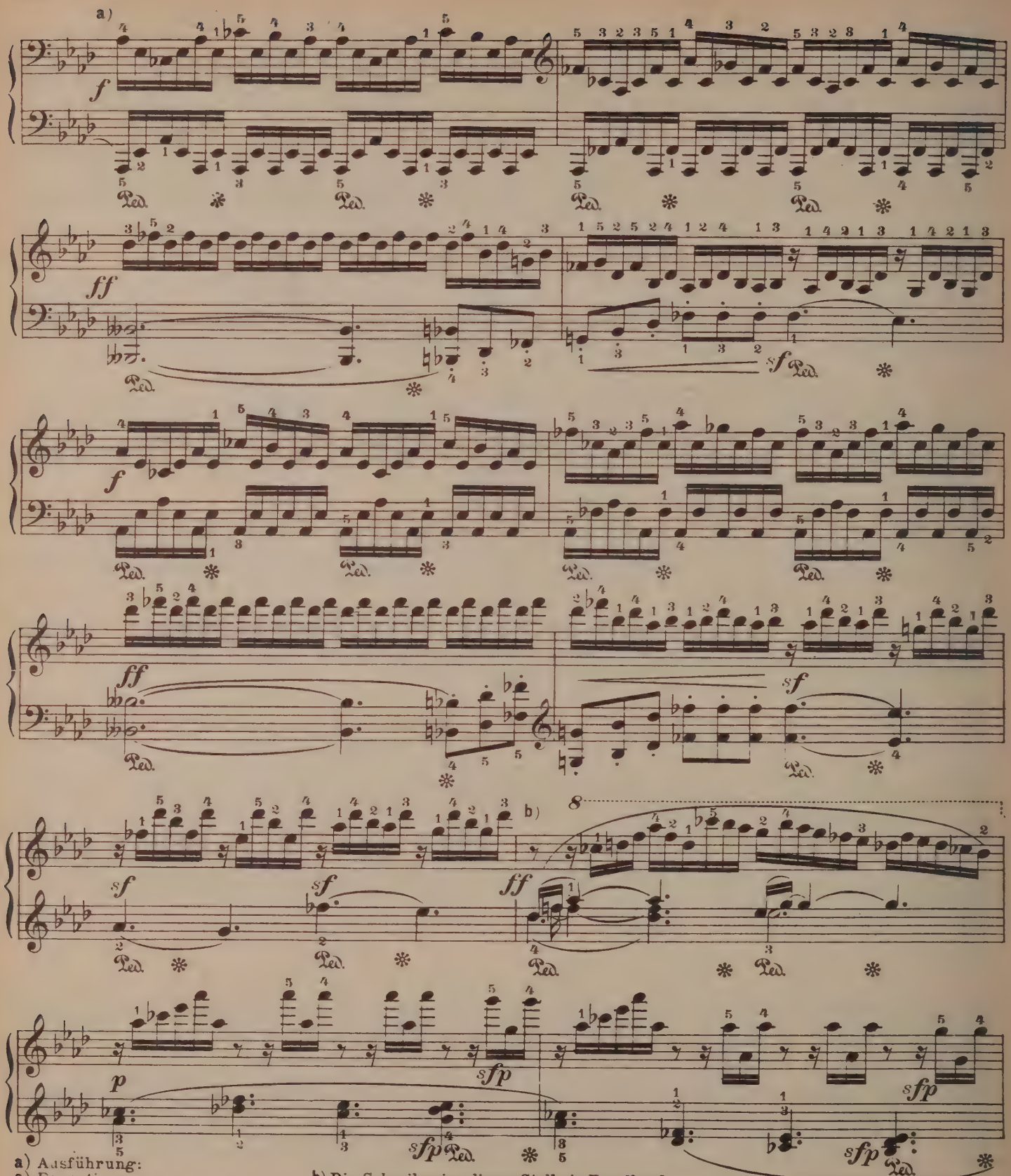
a) Sudden *piano*.

b) The shake (trill) may be executed with the left hand:

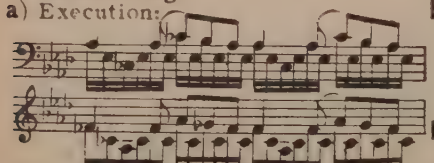


or with the right:





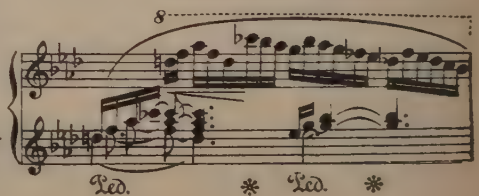
a) Ausführung:
a) Execution:

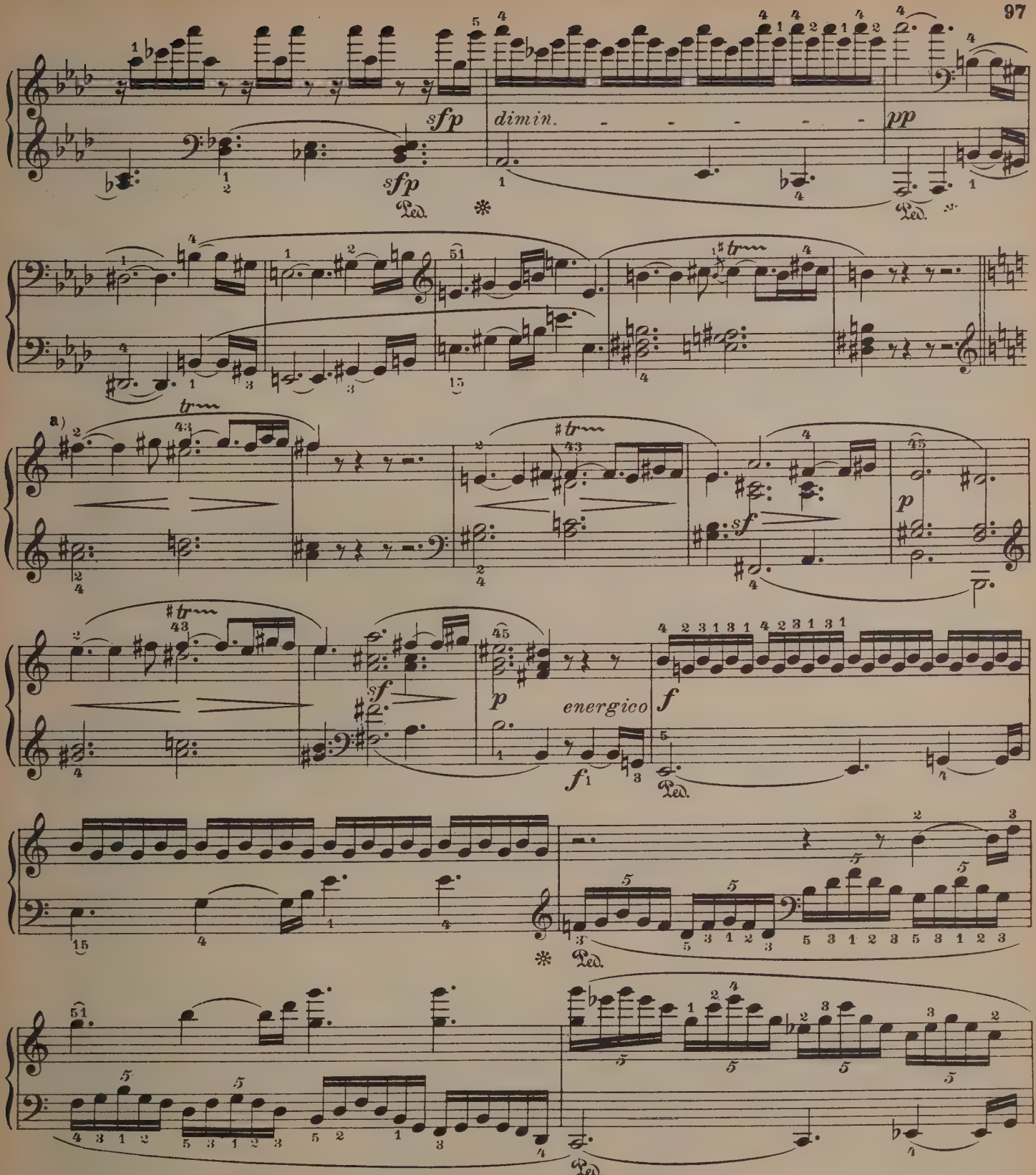


Ebenso bei weiteren ähnlichen Stellen.
Play similar passages in a like manner.

b) Die Schreibweise dieser Stelle in F moll auf Seite 104 letzter Takt, ist wegen der volleren Behandlung der unterstützenden Harmonie in der linken Hand entschieden vorzuziehen. Man spiele also hier:

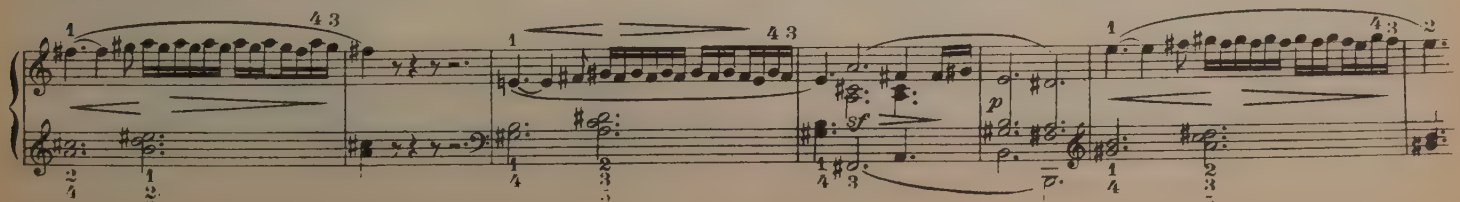
b) The reappearance of this passage in F minor (Page 104 last bar) shows a far preferable manner of writing, on account of the fuller treatment of the supporting harmony in the left hand. Play as follows

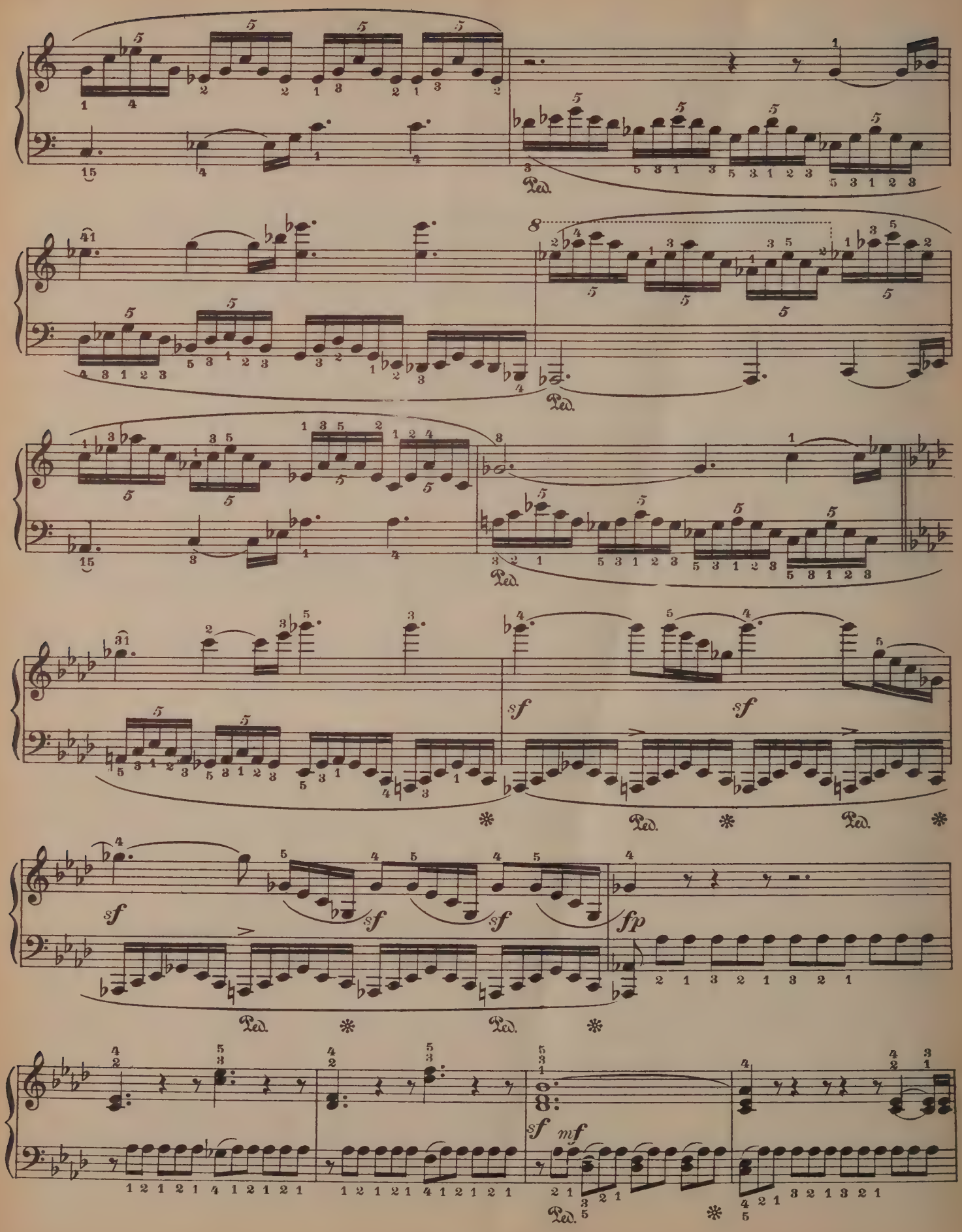


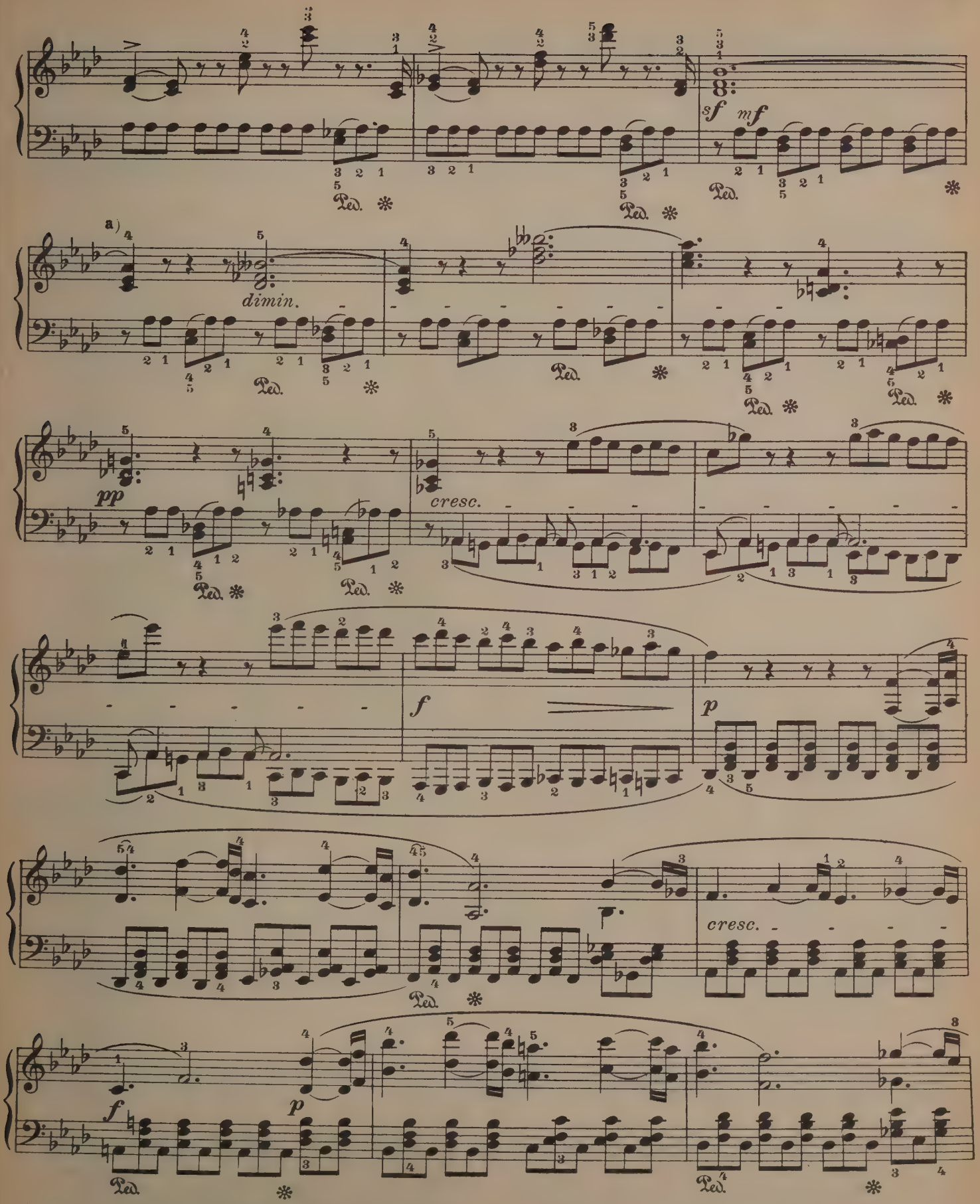


a) Folgende Spielweise ermöglicht eine vollkommenere Ausführung der Trillerstellen:

a) A more perfect execution of these passages may be obtained by playing as follows:

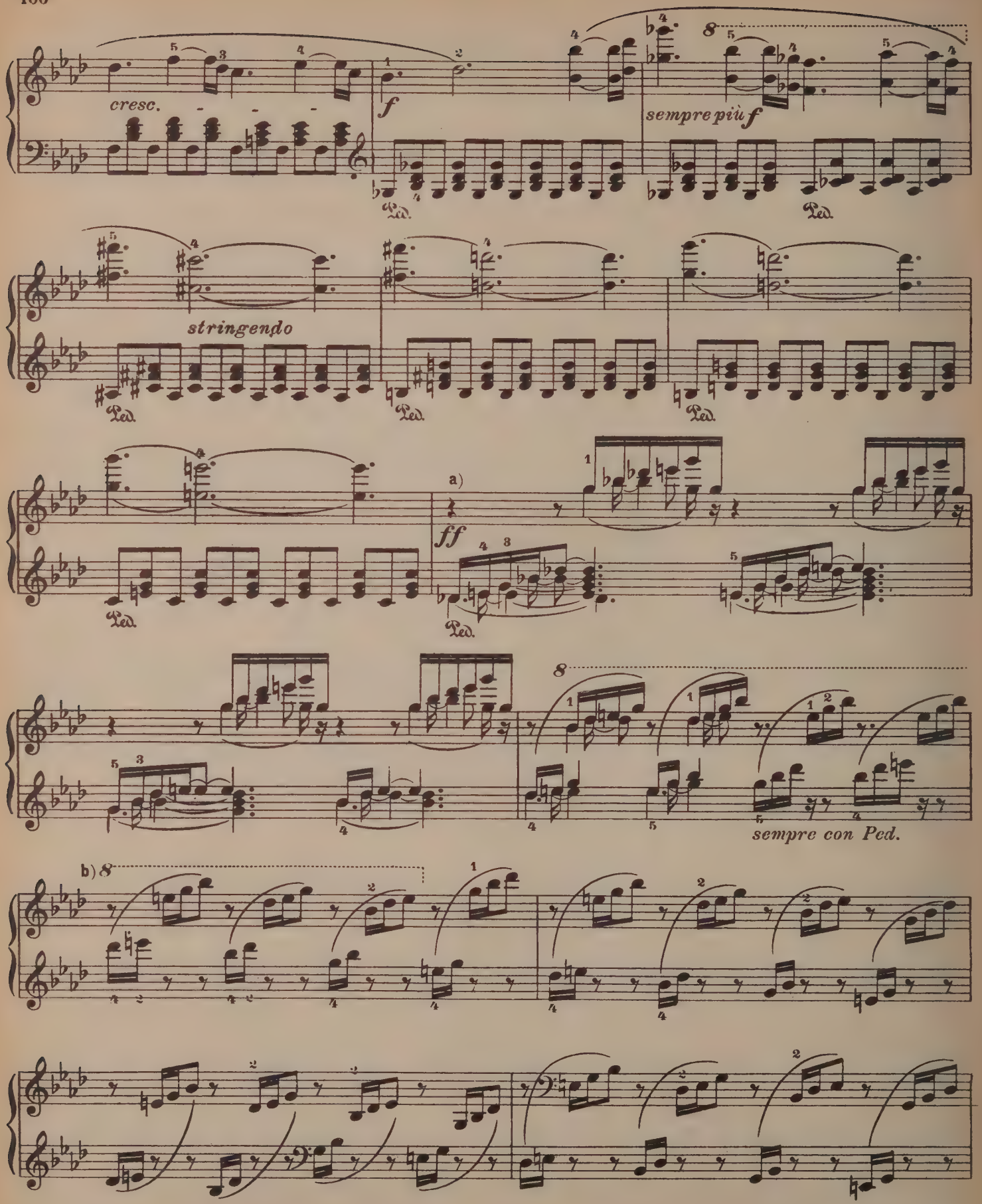



Ped.
sf
fp
mf



a) Der erste Takt ist noch ziemlich stark zu spielen, und das *diminuendo* auf die folgenden 3 Takte zu verteilen.

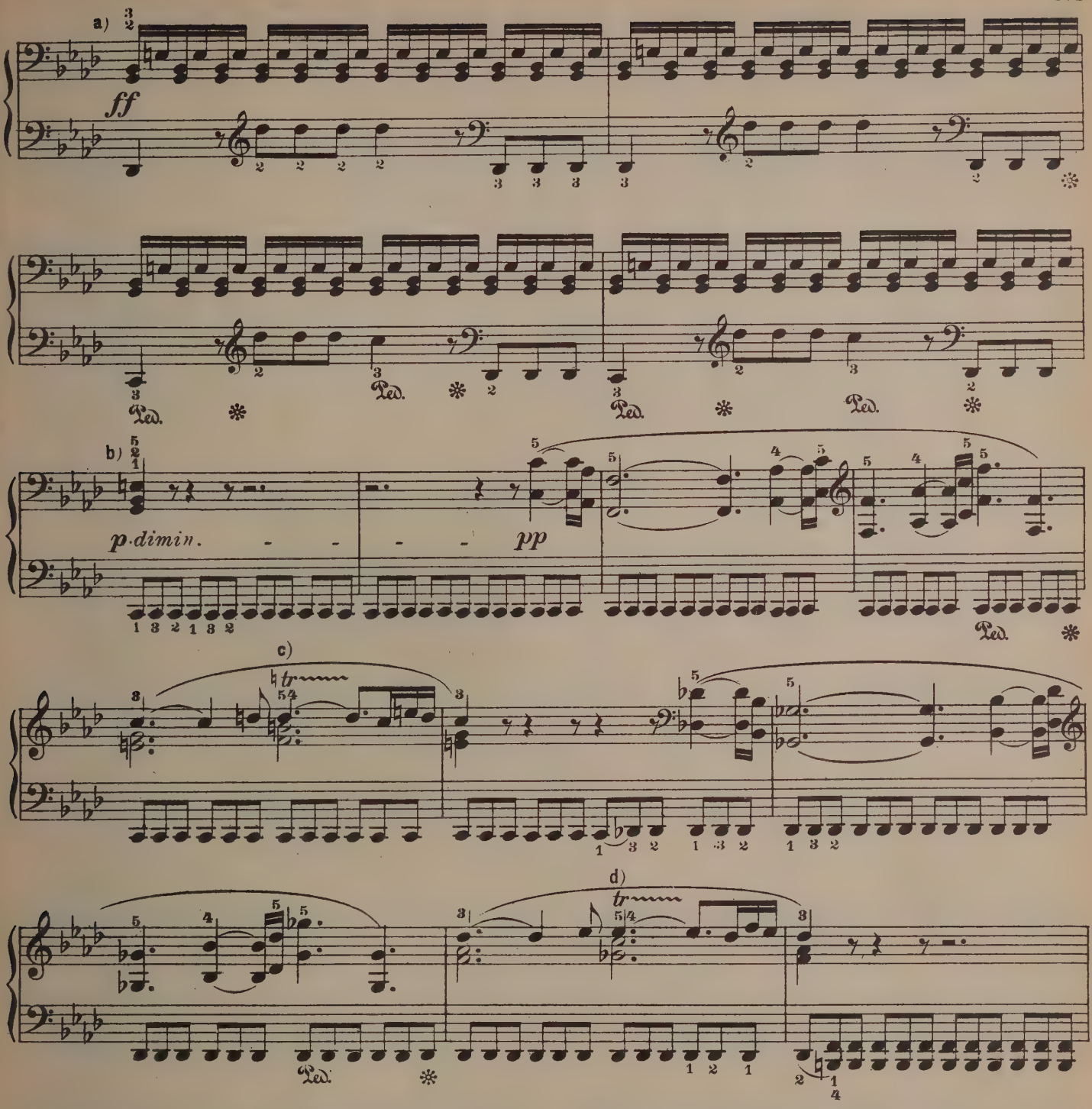
a) Play the first bar rather strongly, and divide the *dimi-nuendo* between the three following bars.



a) Fortwährendes Vorwärtsdrängen bis b), wo *„molto agitato e furioso"* eintritt.

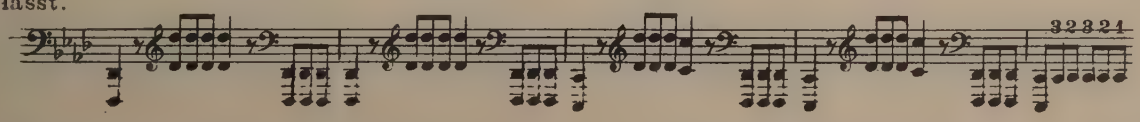
a) A constant increase in rapidity to b), where *"molto agitato e furioso"* appears.

R. F. W. 2781-33



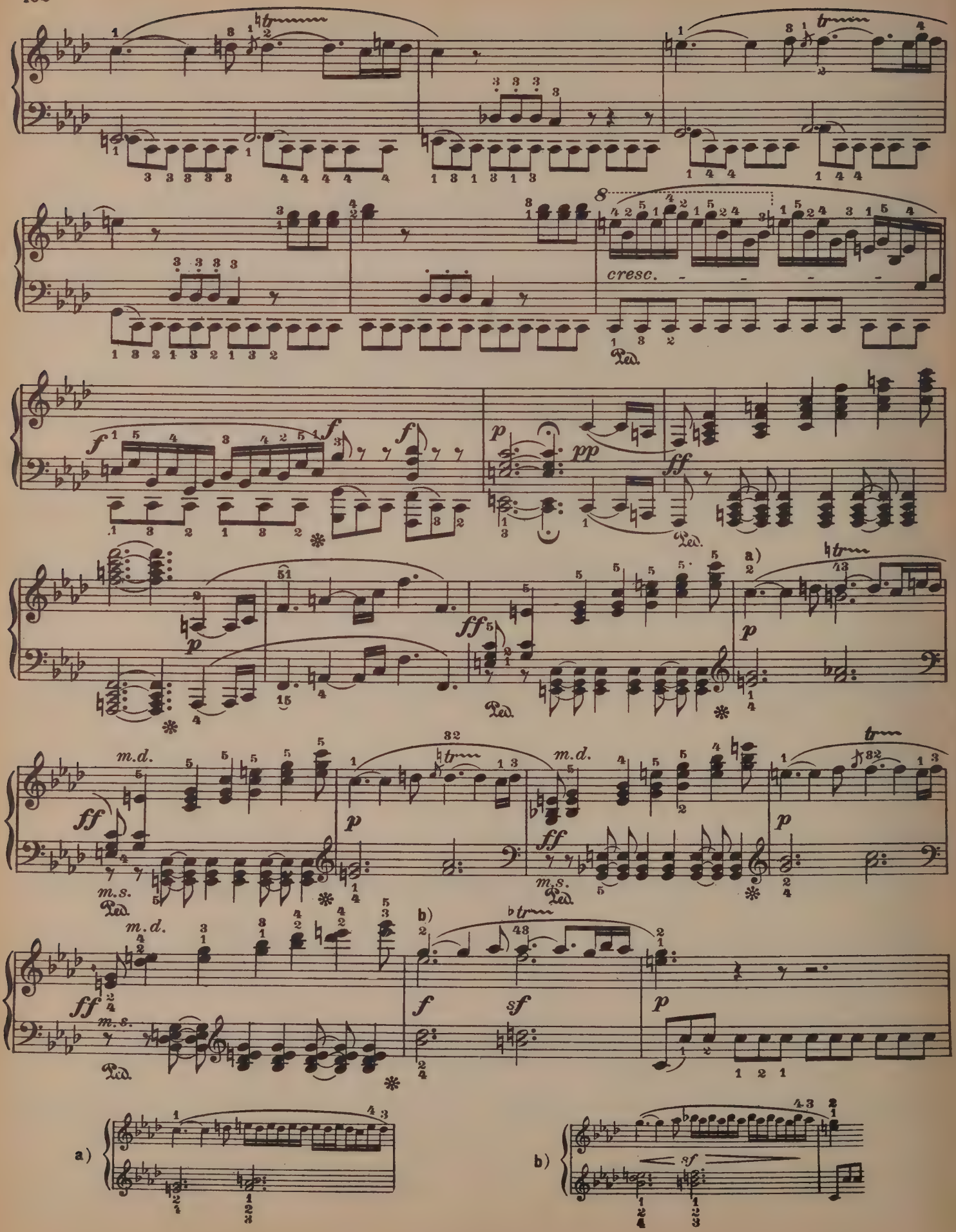
a) Hier, wo die Leidenschaftlichkeit ihren höchsten Punkt erreicht, ist es angezeigt die Ausdrucksmittel dadurch zu verstärken dass man die linke Hand die einfachen Schläge durch Oktaven verstärkt ausführen lässt.

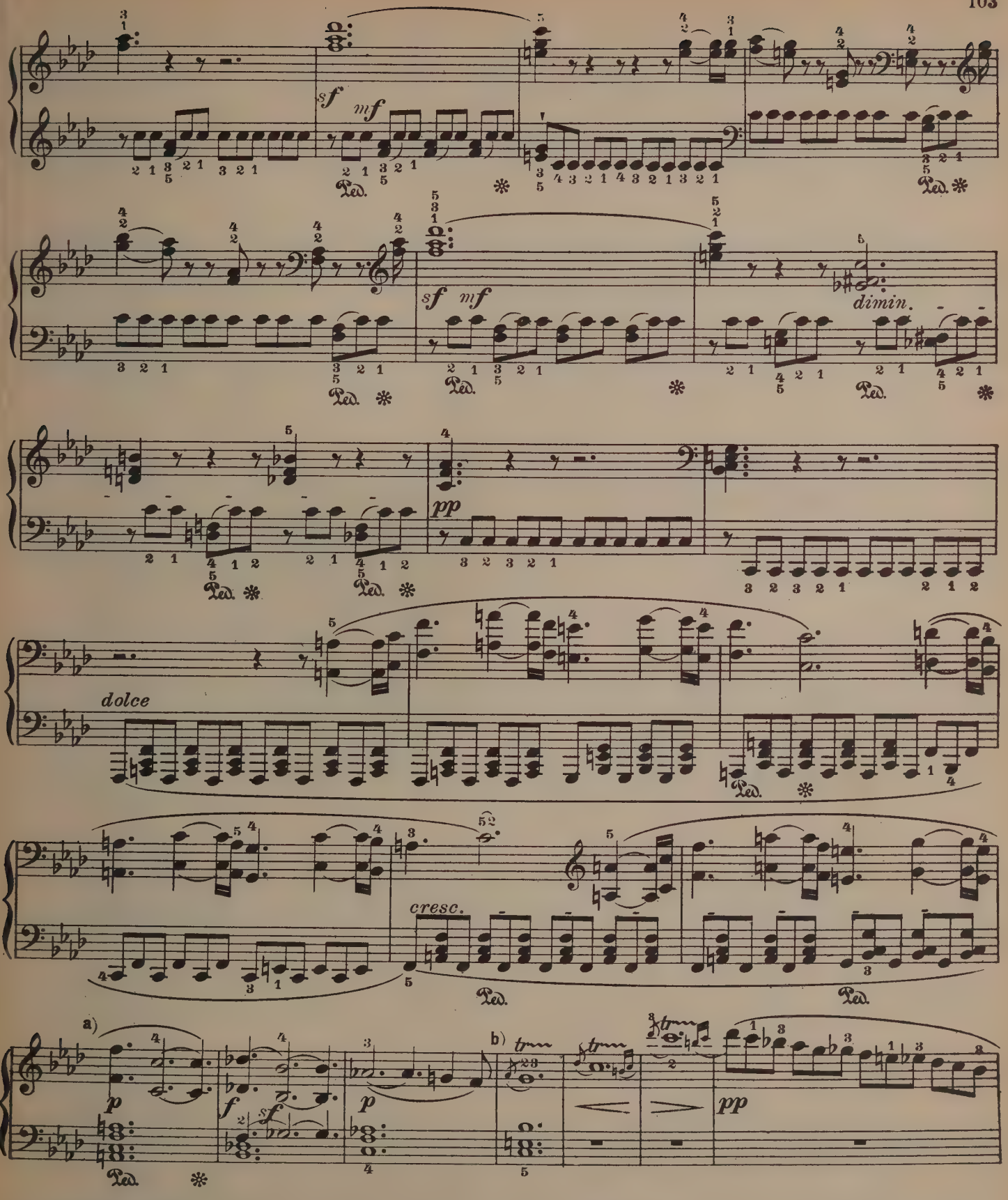
a) Here, where the climax of passion is reached, it is advisable to strengthen the means of expression by the substitution of octaves for the single notes in the left hand.



b) Nach und nach zurückhalten bis zum Eintritt des Thema im nächsten Takte, von da wiederum *„tempo primo"*.

b) Gradually slower till the theme enters in the next bar, from there on, *tempo primo*.


cresc.
Ped.
m.d.
m.s.
a)
b)
sf



a) Plötzliches *piano*.

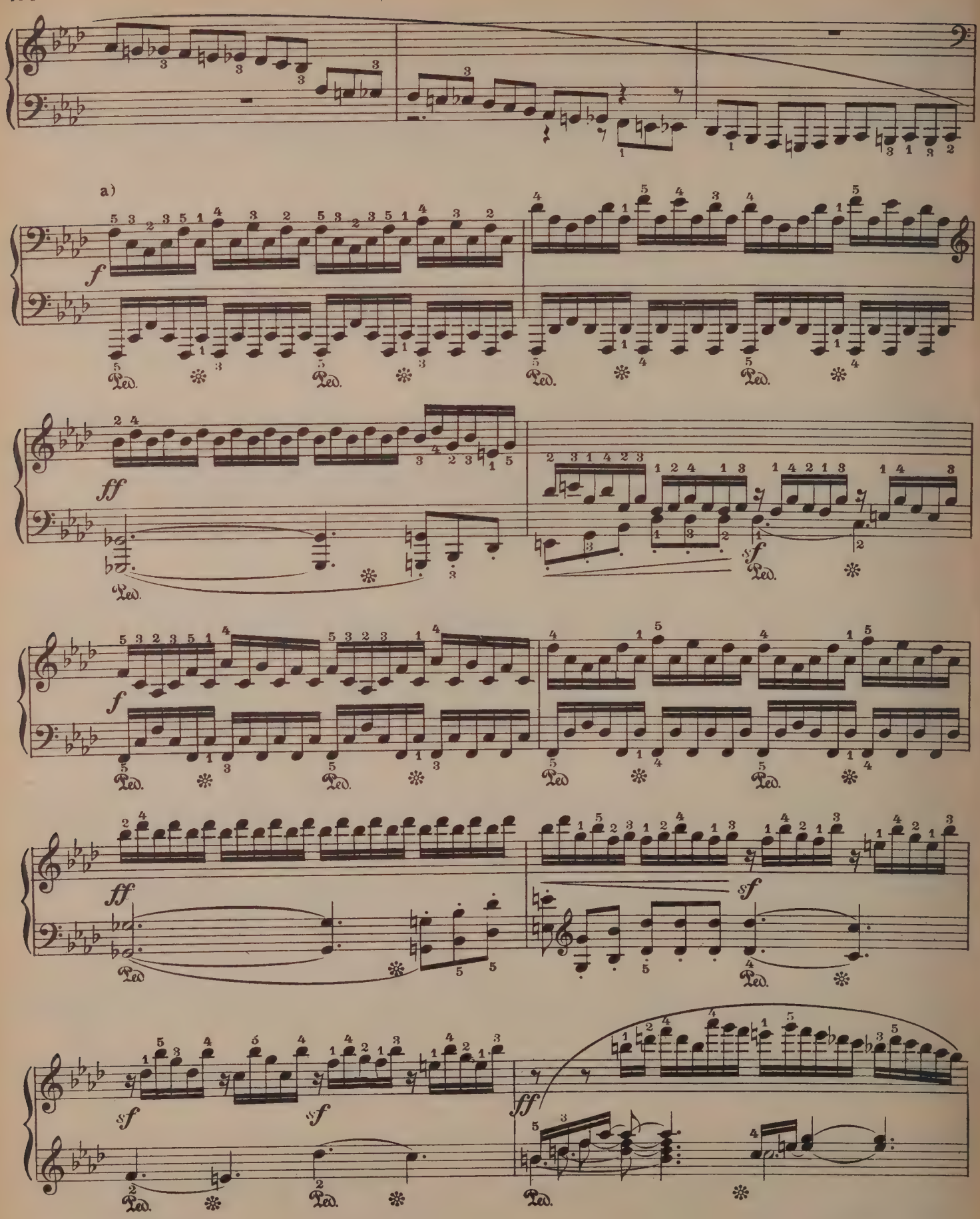
Rechte Hand. Oder übernimmt den Triller die linke Hand.

b)

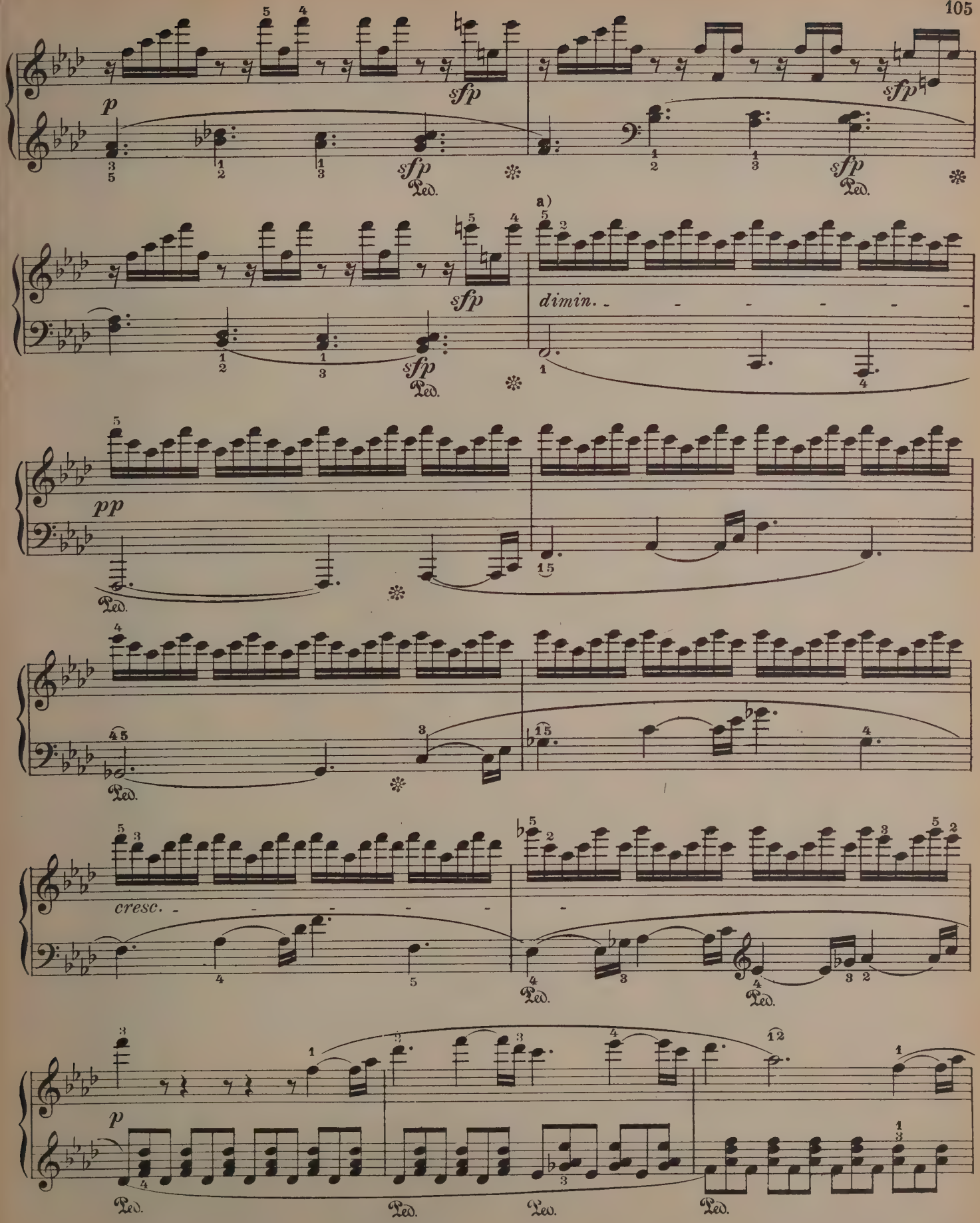
a) Sudden *piano*.

Right hand. Or the shake (trill) may be taken by the left Hand

b)

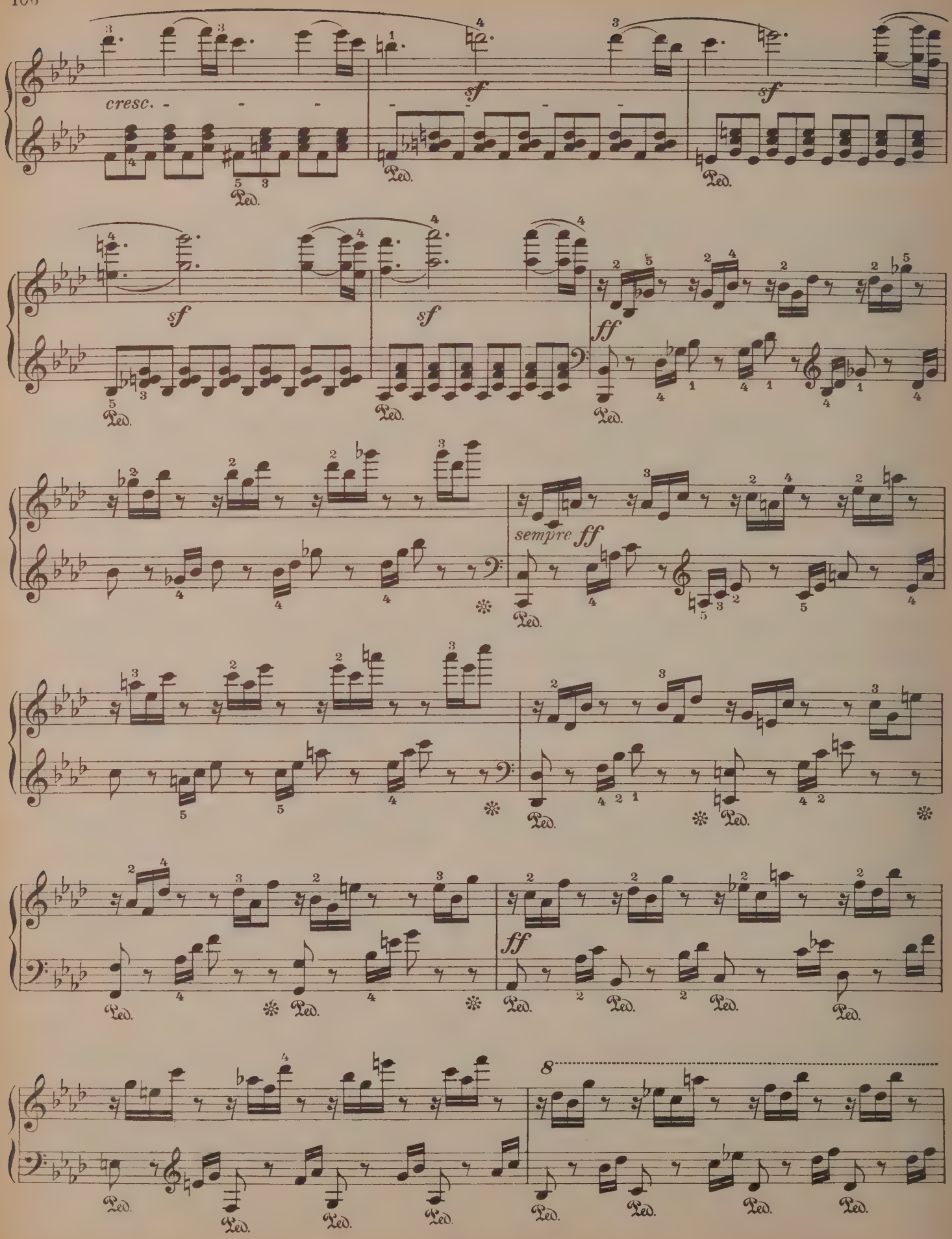


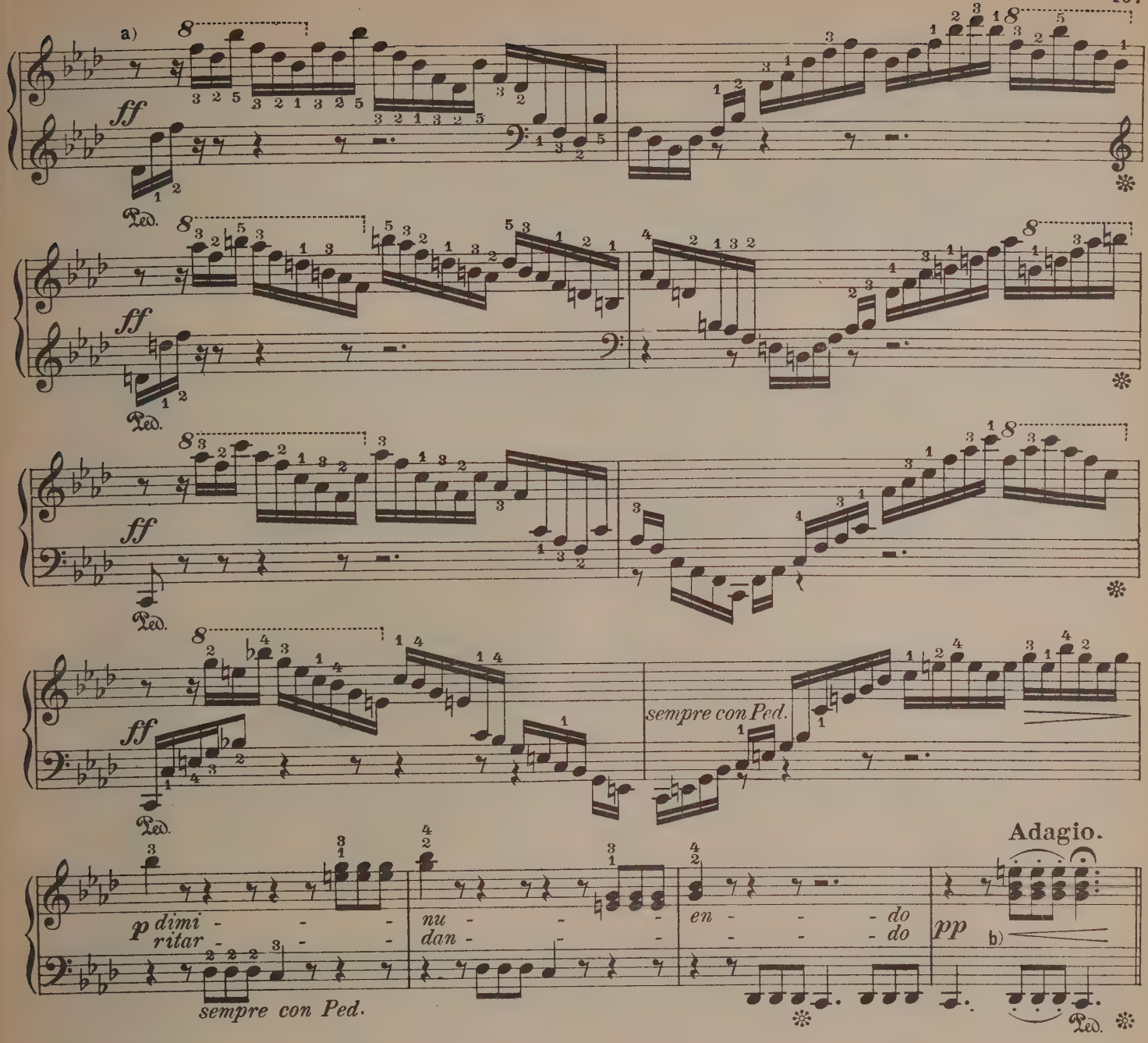
a) Ausführung wie auf Seite 96
a) Execute as on Page 96



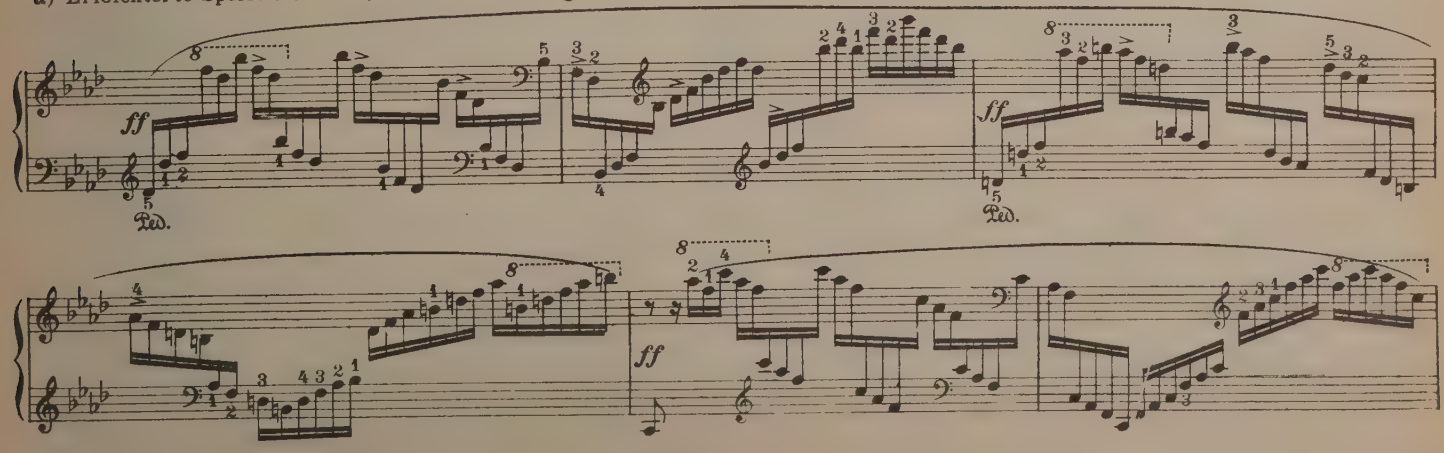
a) Man hüte sich davor die erste Note der Sextole zu akcentuiren; die wellenartige Bewegung muss ruhig dahinfliessen.

a) Care must be taken not to accent the first note of each of these groups; the wavelike motion must be executed in a quiet flowing manner.


cresc.
sf
sf
sf
sf
ff
sempre ff
ff
8
Ped.

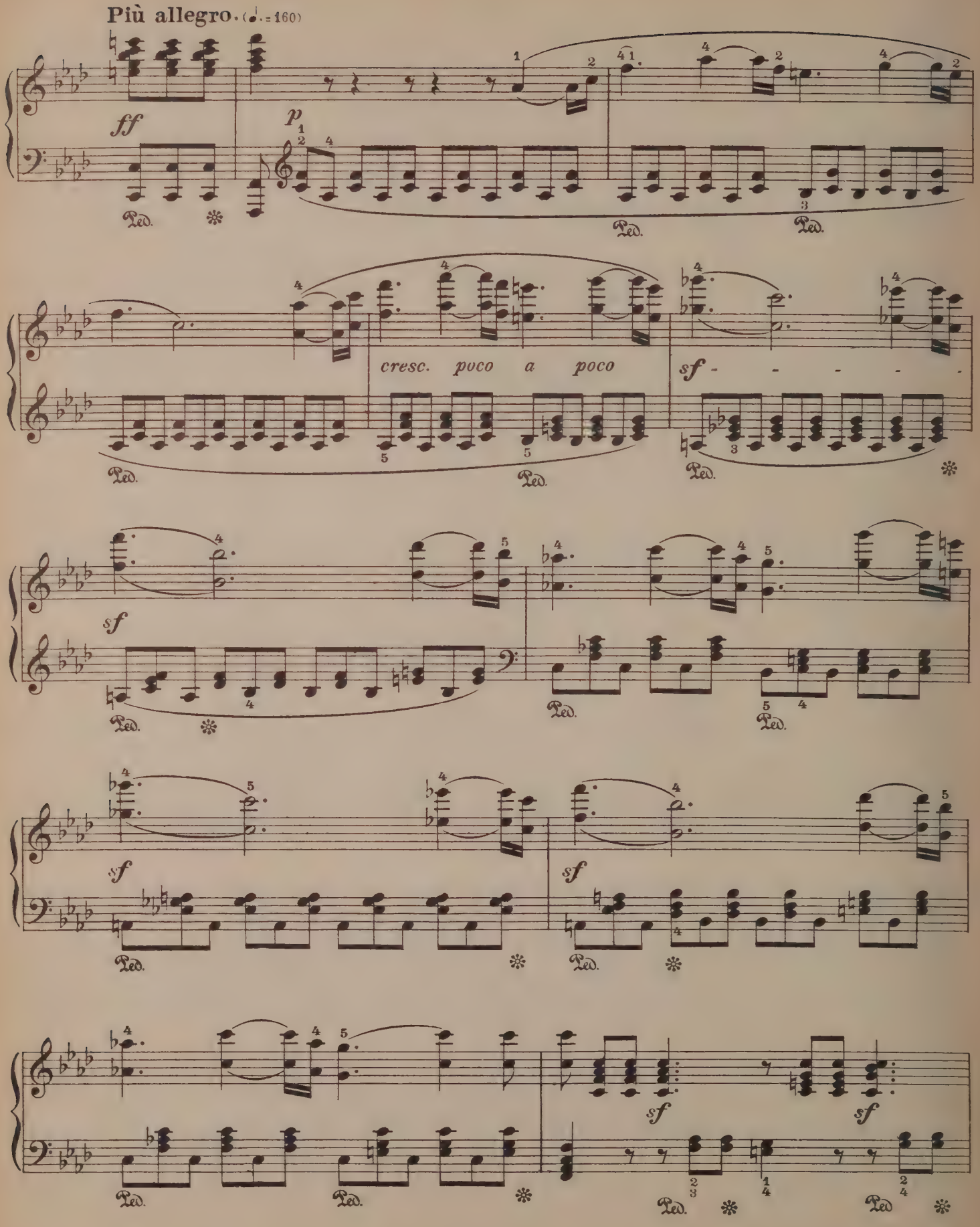


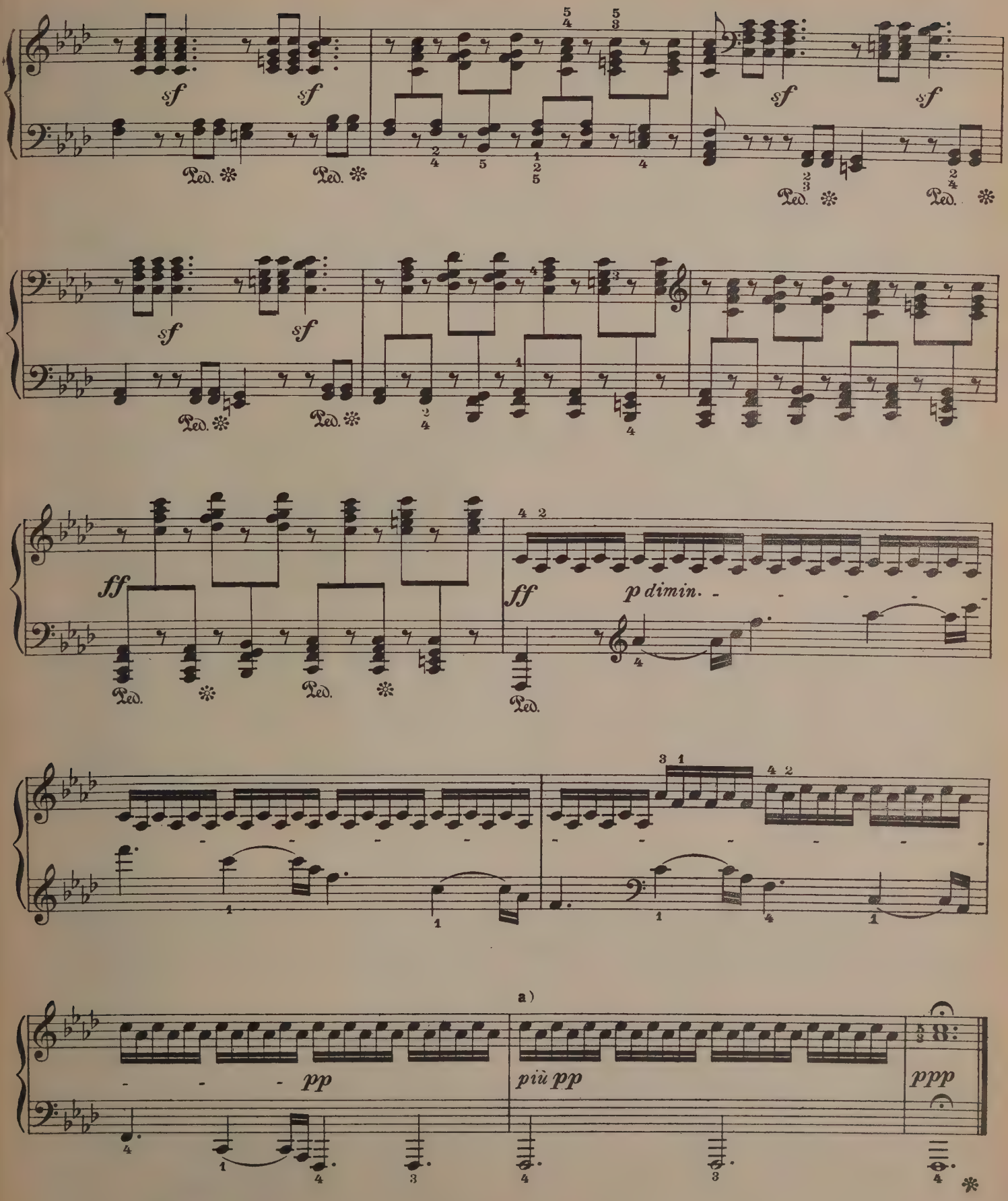
a) Erleichterte Spielweise: a) Easier rendering:



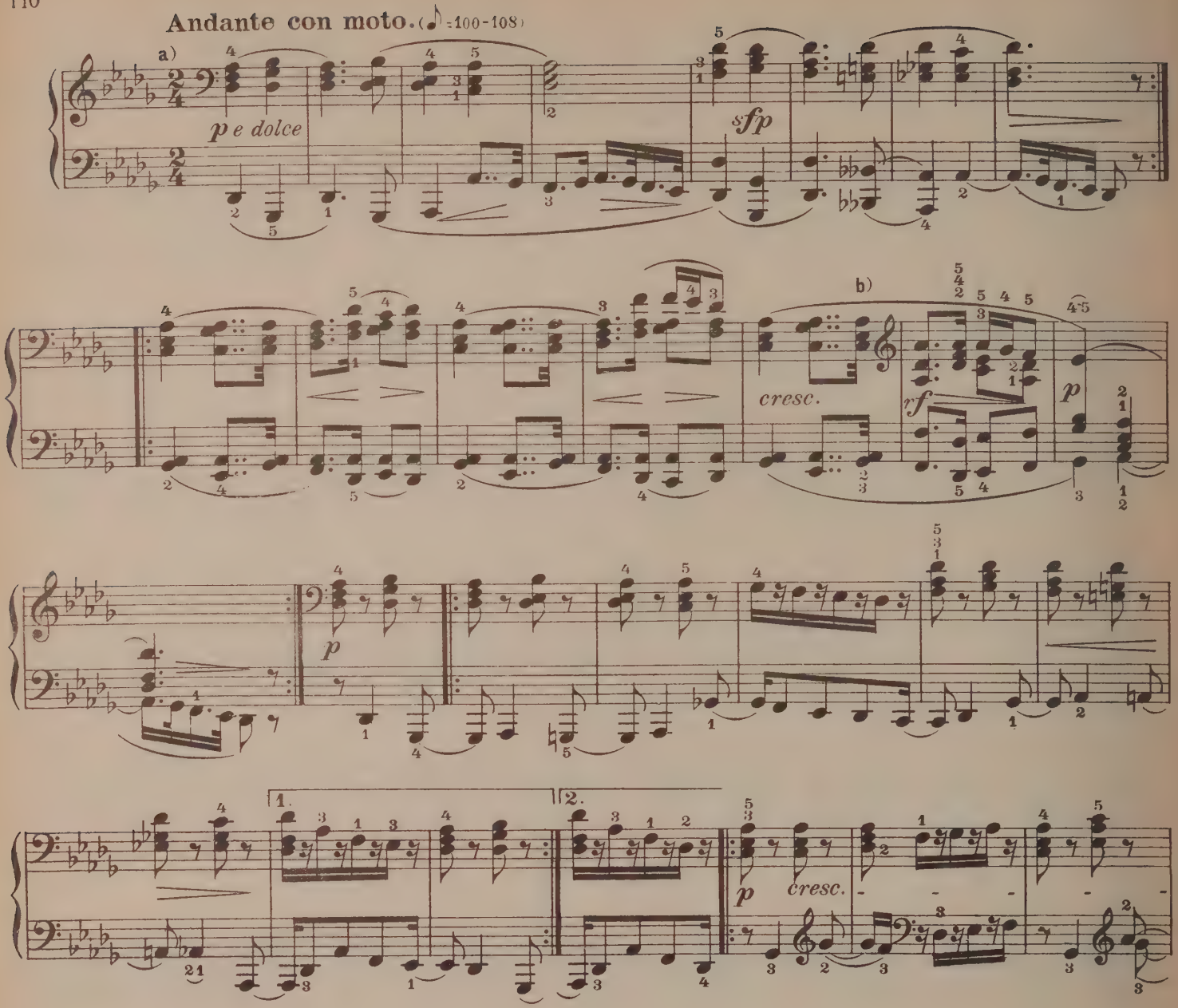
b) Das Motiv im Bass soll hier wie aus der Ferne, aber trotzdem deutlich wahrnehmbar, herüberklingen.

b) The motive in the bass must appear here as from a distance, and yet be clearly heard.


Più allegro. (♩. = 160)
ff
p
Ped.
cresc. poco a poco
sf
sf
sf
sf
sf
sf

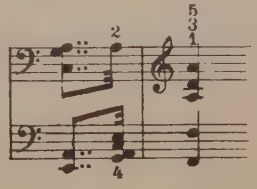


a) Kein *ritardando.*
a) No *ritardando.*



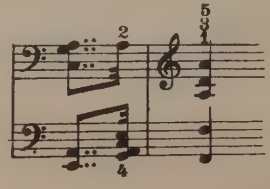
a) Der Charakter dieses Satzes wird gewahrt bleiben, wenn der Spieler sich dessen bewusst sein wird kein gefühlvolles *Adagio* zu executieren, sondern nur eine lieblich-beschauliche Melodie zum Ausdruck bringe, bei der jedes Schleppen vom Übel wäre. Besonders hüte man sich davor bei der 3. Variation, ohne wiederum in's Extrem zu fallen.

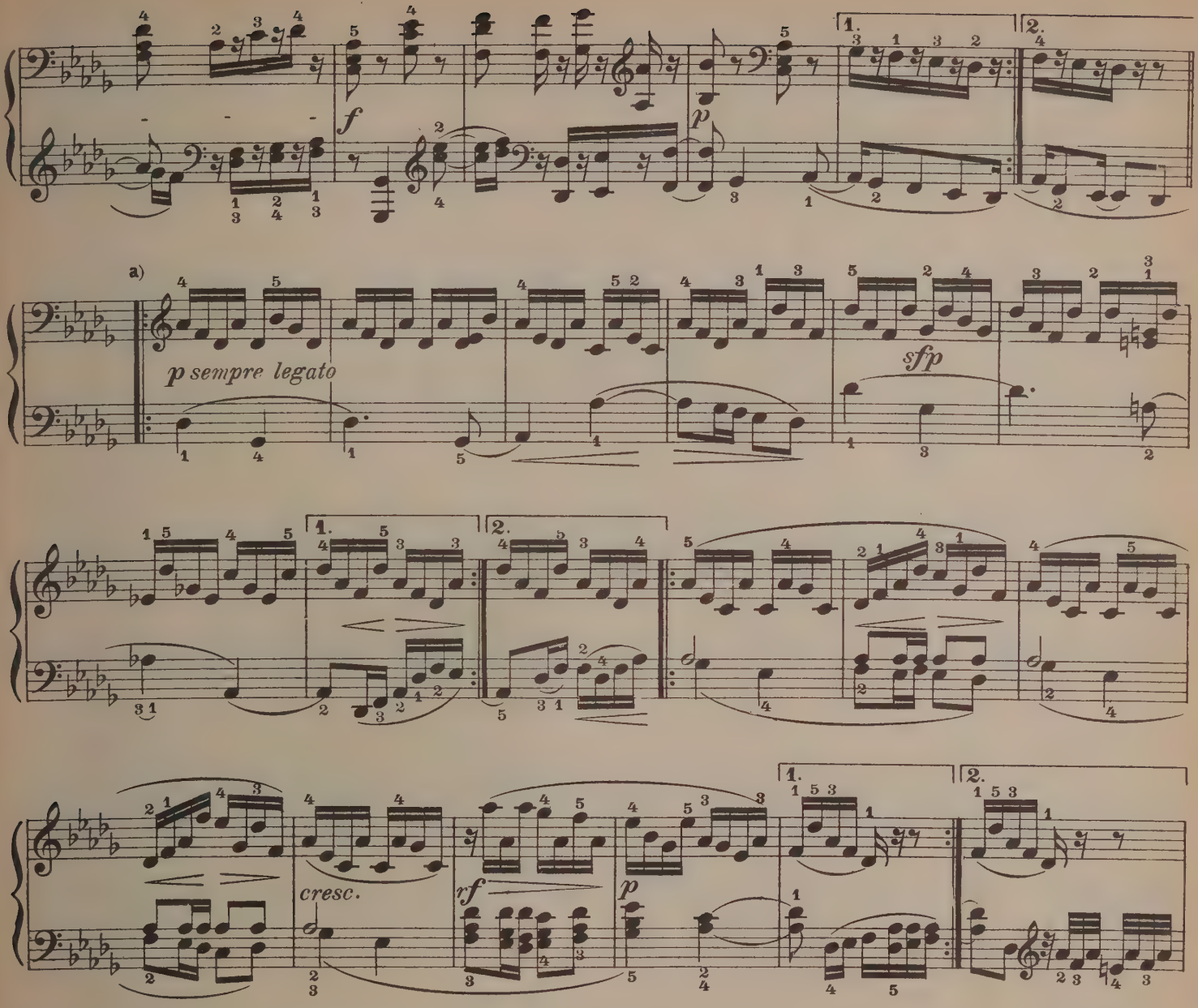
b) Der Wert des Zweiunddreissigstels darf hier des Sprunges wegen, den die rechte Hand auf den folgenden Akkord auszuführen hat, nicht verlängert werden. Wer die nötige Sicherheit nicht besitzt, helfe sich wie folgt:



a) The character of this movement will be retained if no attempt be made to create a tender *adagio*, but only to express a charming, contemplative melody. This must be especially guarded against in the 3rd Variation, without, however, falling into extremes.

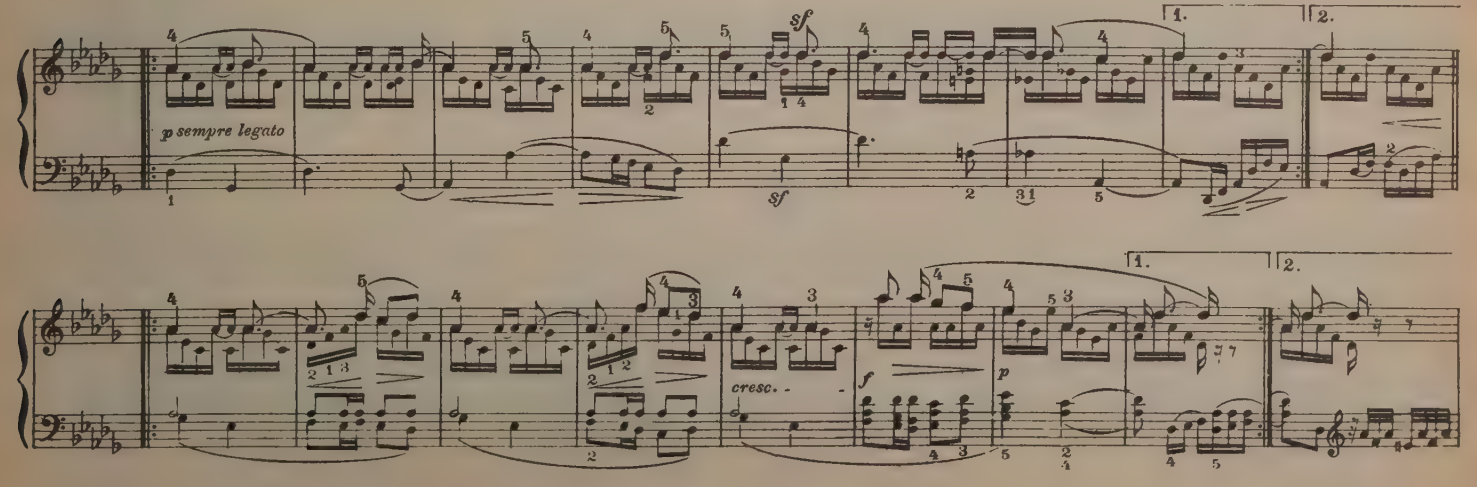
b) The value of this note must not be increased here by reason of the jump which the right hand makes to its following chord. Players not possessing the requisite dexterity should play this as follows:

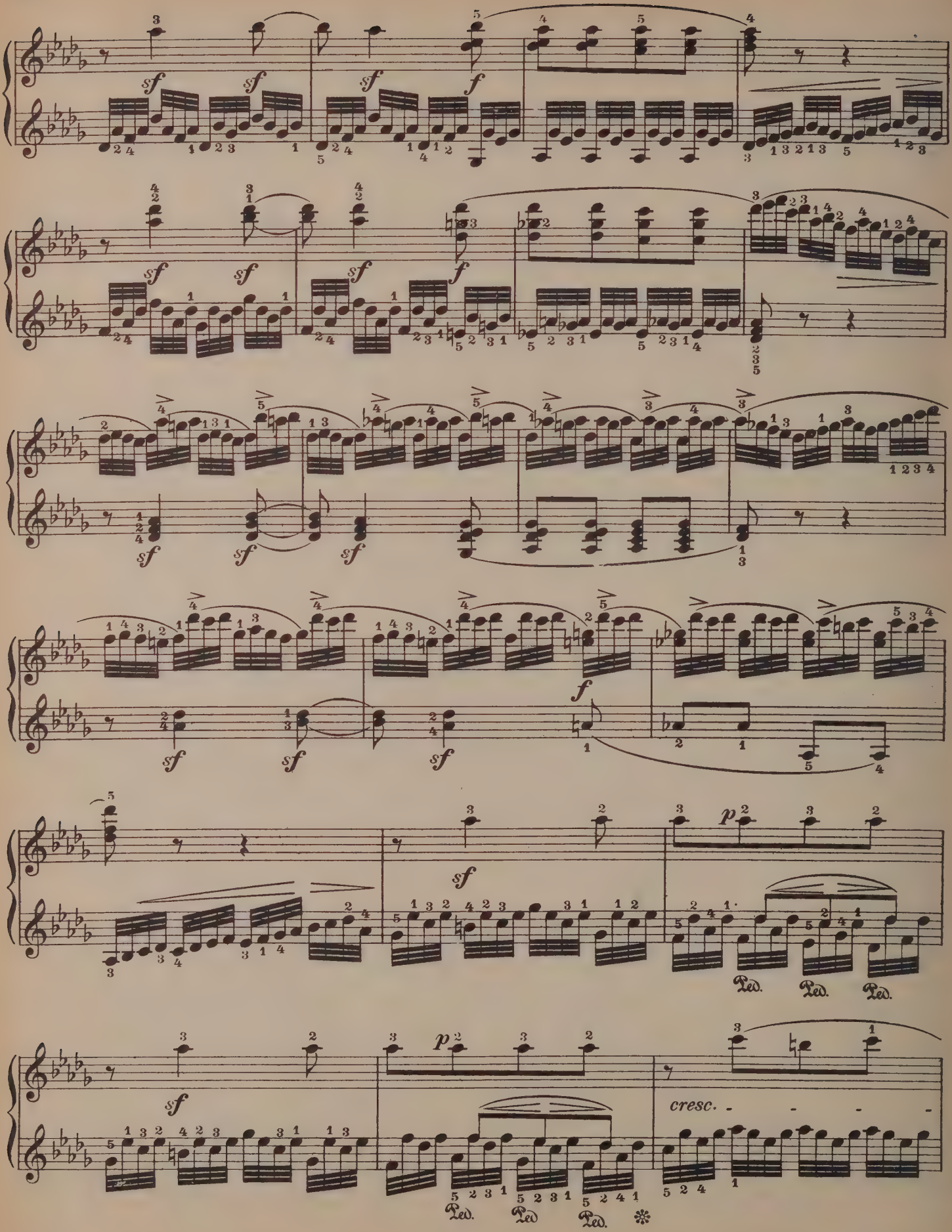


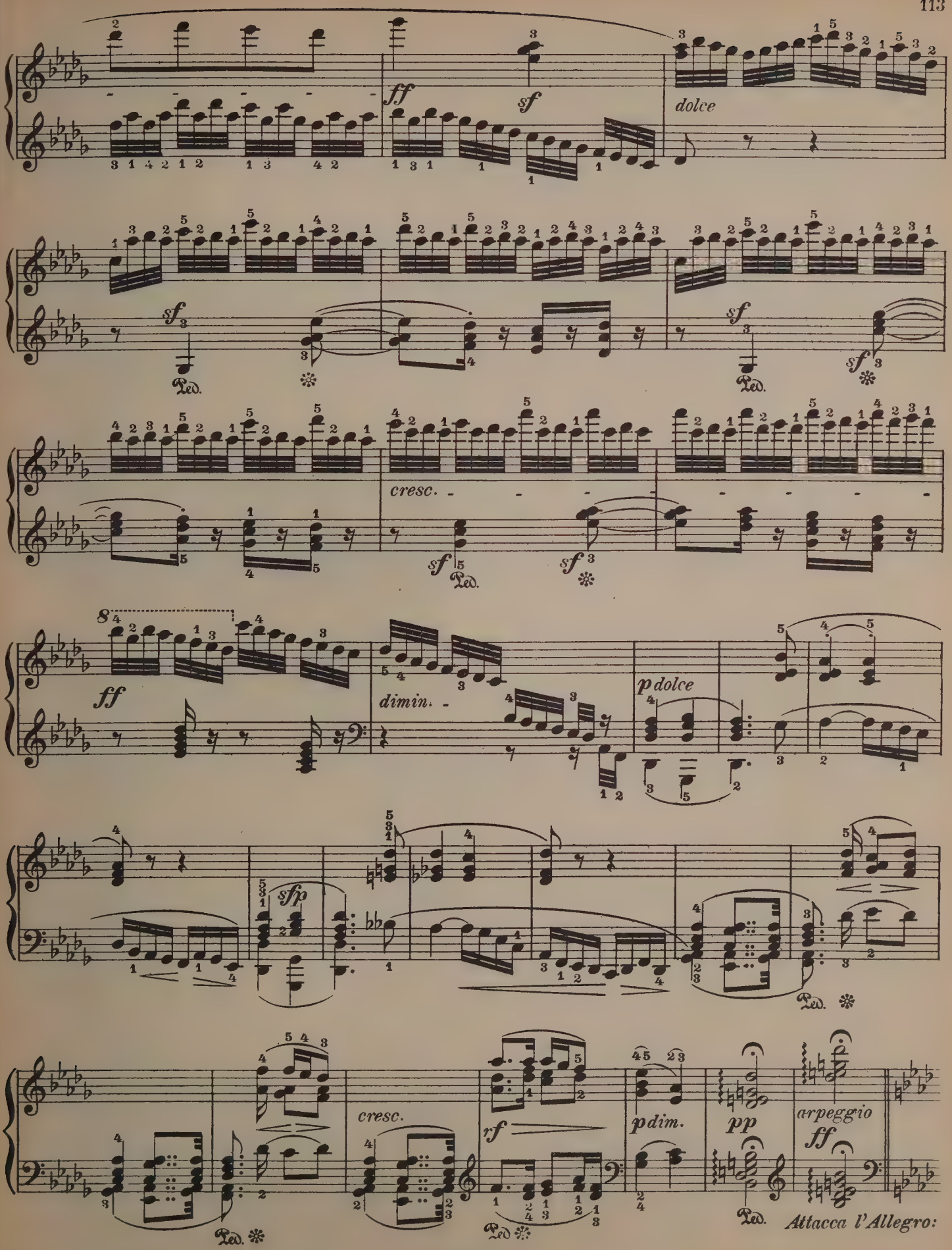


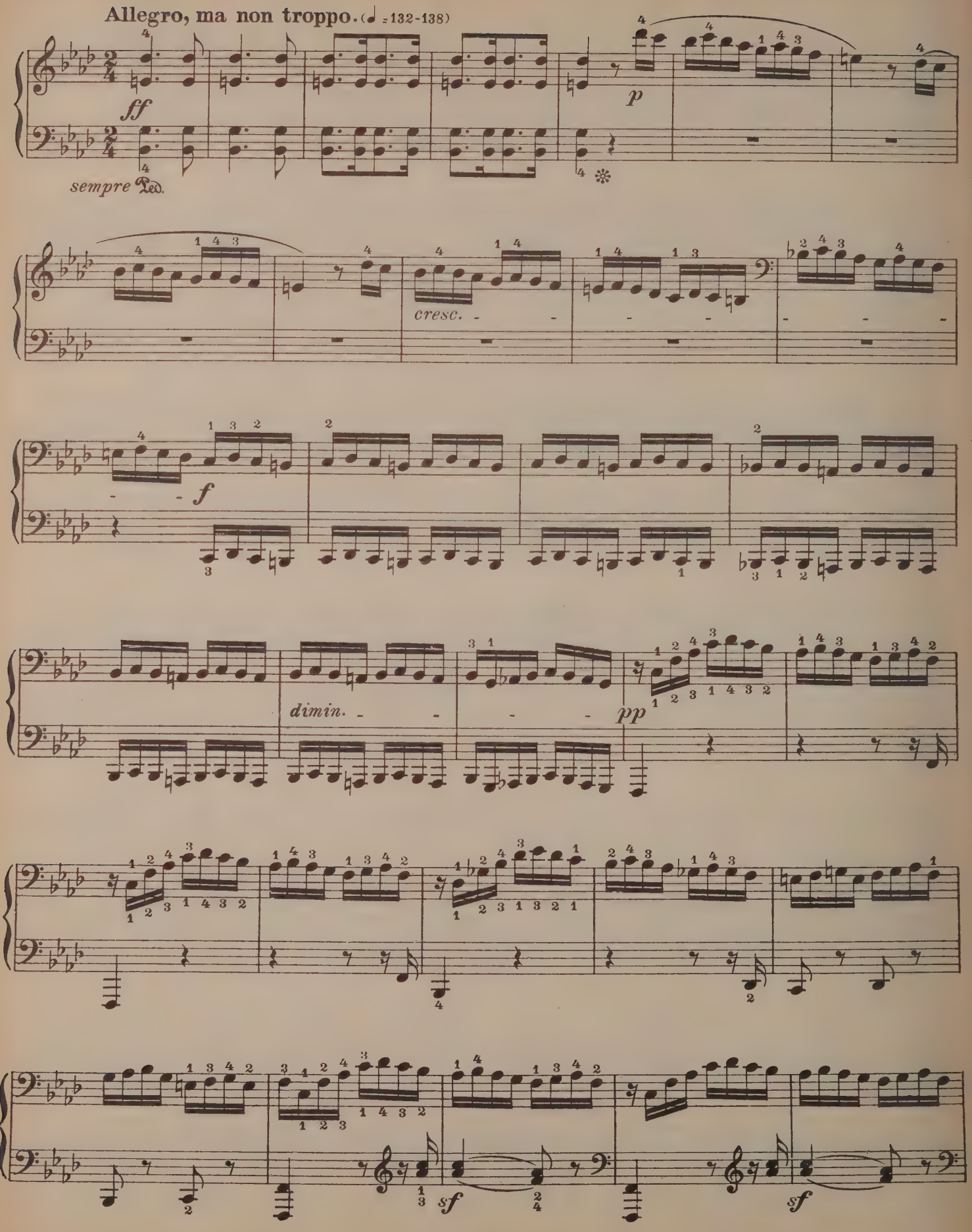
a) Bei dieser Variation die blosen Noten herunterzuspielen wäre im höchsten Grade unmusikalisch und dem Geiste der Komposition zuwiderlaufend. Nachfolgend die Ausführung:

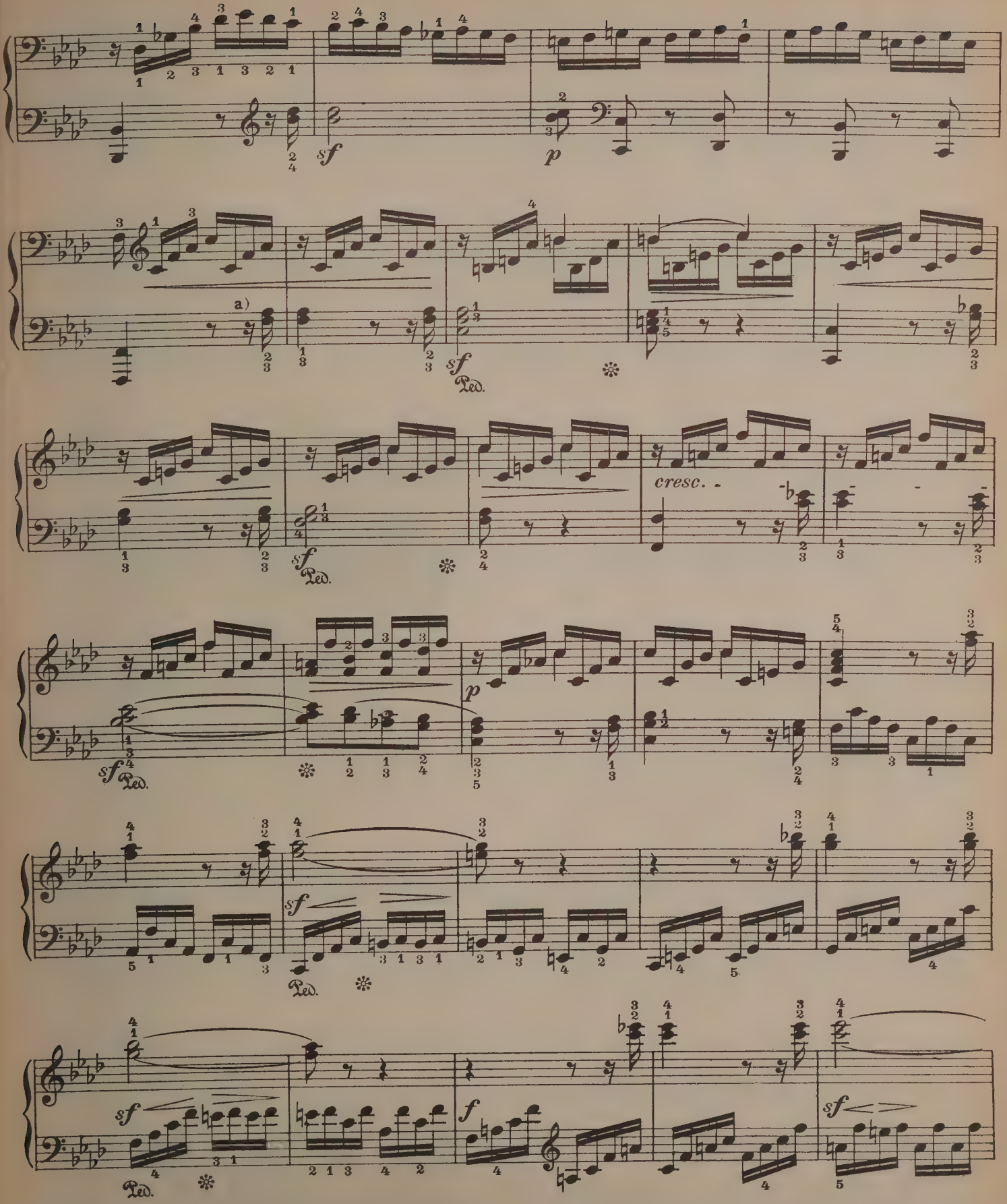
a) The mere playing of the notes in this Variation would be in the highest degree unmusical, and opposed to the spirit of the composer. The execution follows:




sf
f
p
cresc.
Ped.

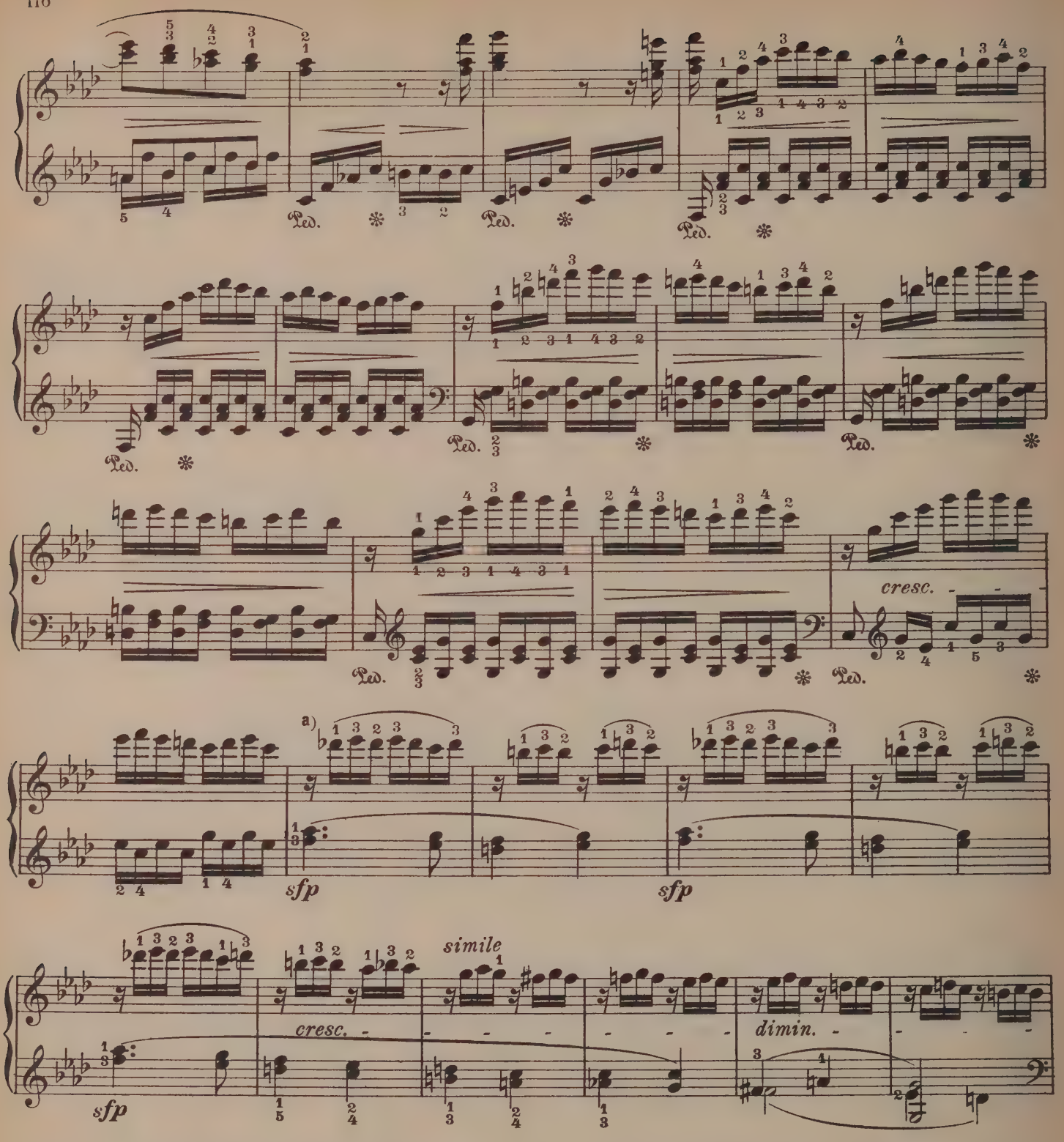

ff
sf
dolce
sf
Ped.
sf
Ped.
sf
cresc.
sf
Ped.
sf
ff
dimin.
p dolce
sfp
Ped.
cresc.
rf
Ped.
p dim.
pp
Ped.
arpeggio
ff
Attacca l'Allegro:


Allegro, ma non troppo. (♩ = 132-138)
ff
sempre Ped.
p
cresc.
f
dimin.
pp
sf
sf

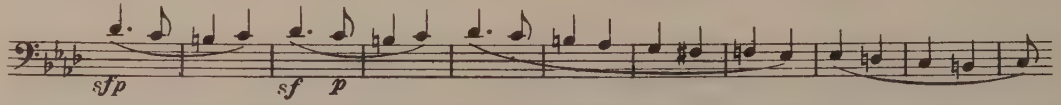


a) Das Motiv in der Linken hat hier selbständig hervorzutreten; man vergesse darauf von 10 – 14 Takte nicht.

a) This motive in the bass must be independently brought out, including bars 10 – 14.



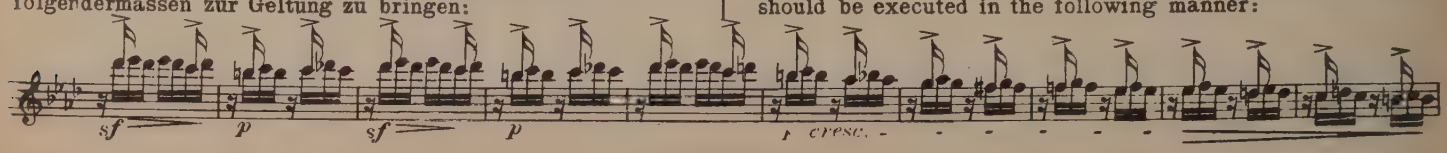
a) Das nach 10 Takten später im Tenor auftretende Motiv:

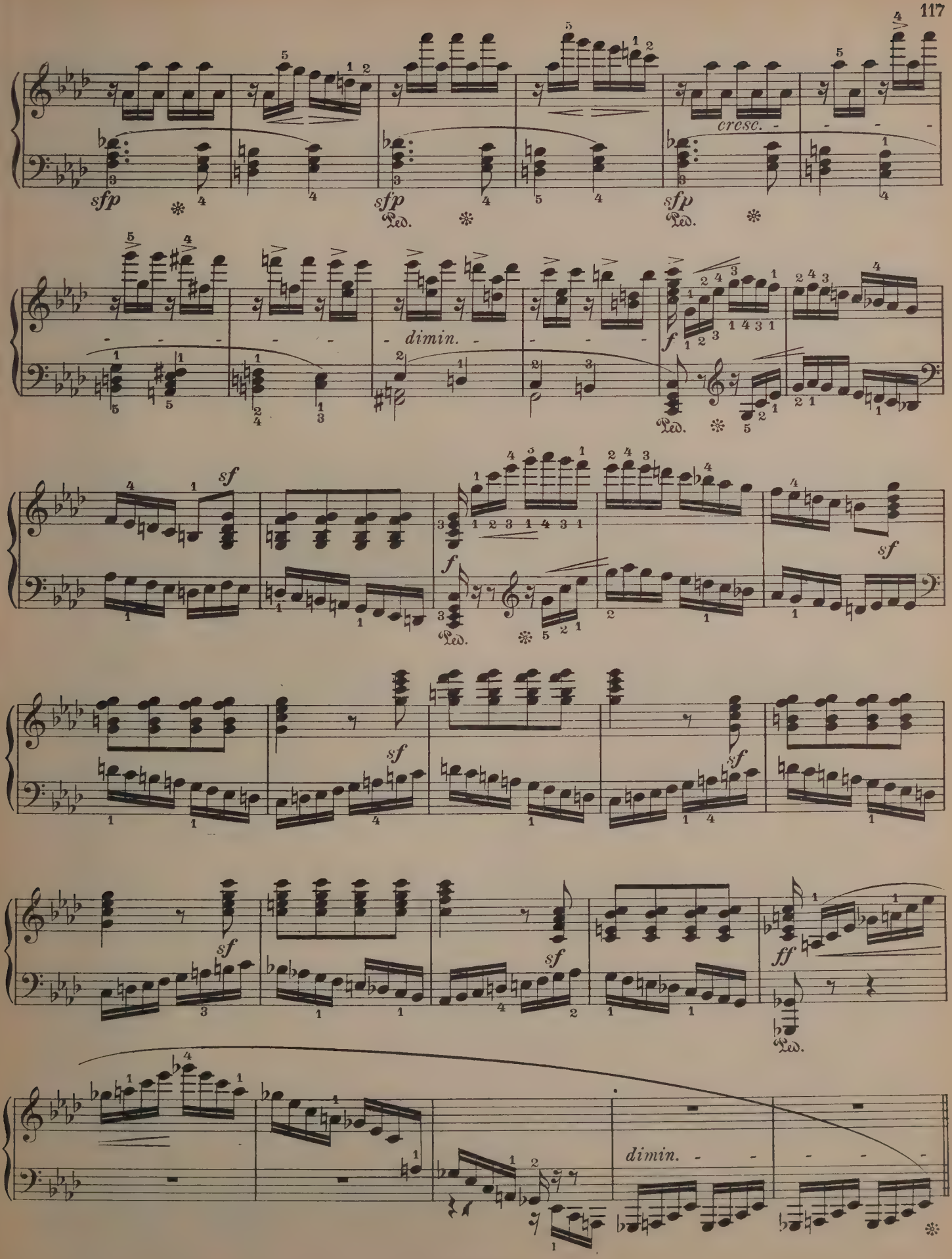


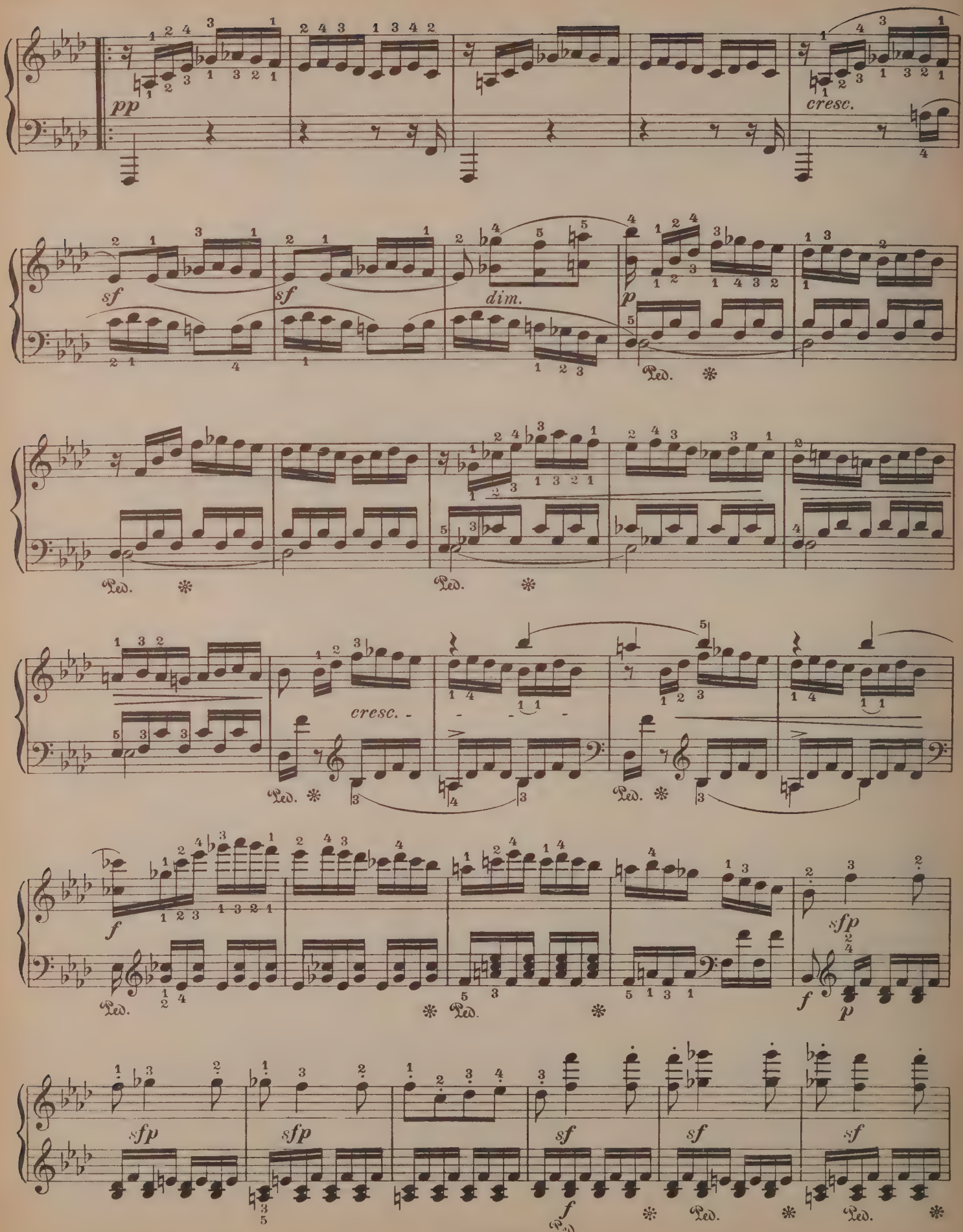
liegt hier in der Oberstimme (was oft vergessen wird) und ist folgendermassen zur Geltung zu bringen:

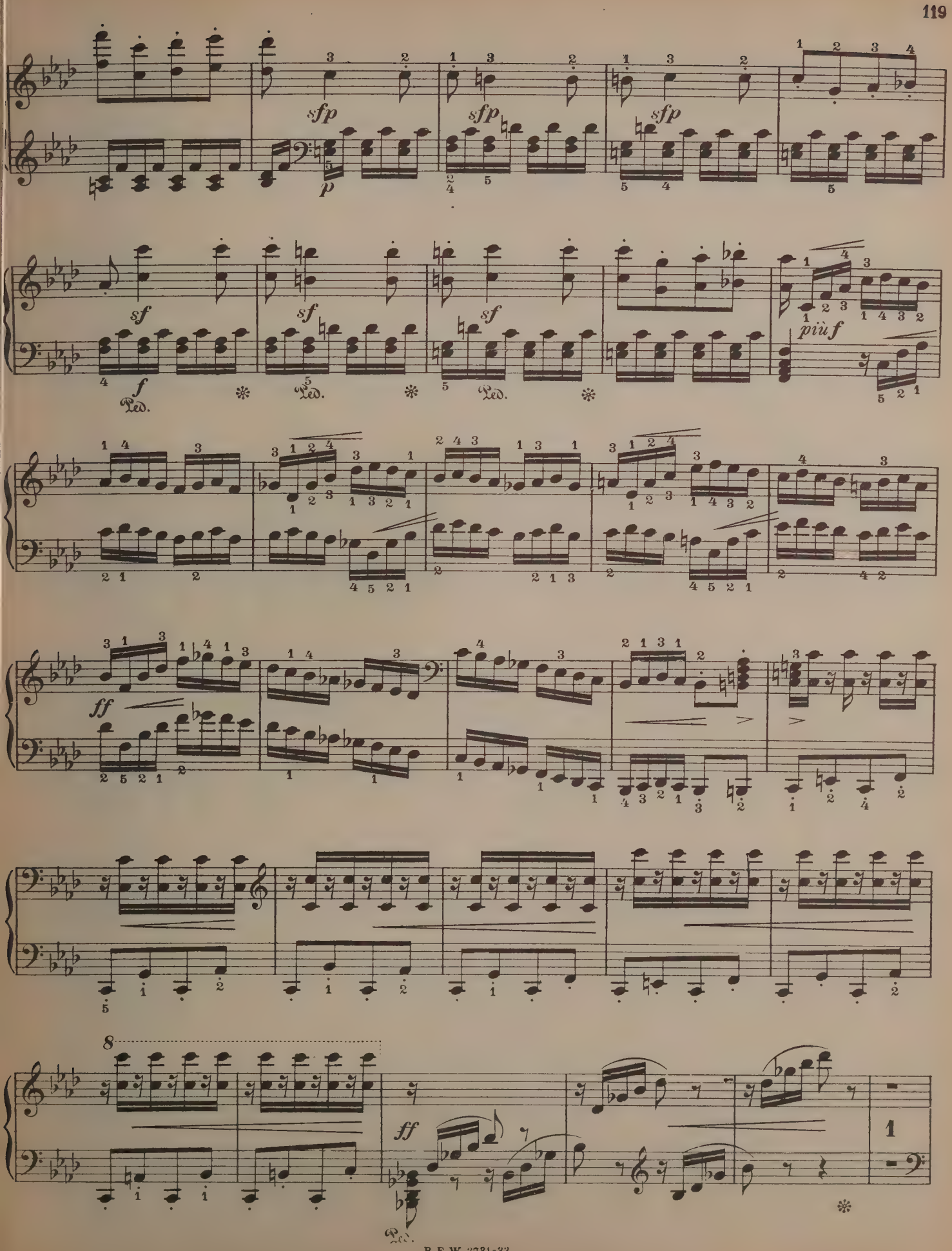
a) The motive which appears 10 bars later in the Tenor:

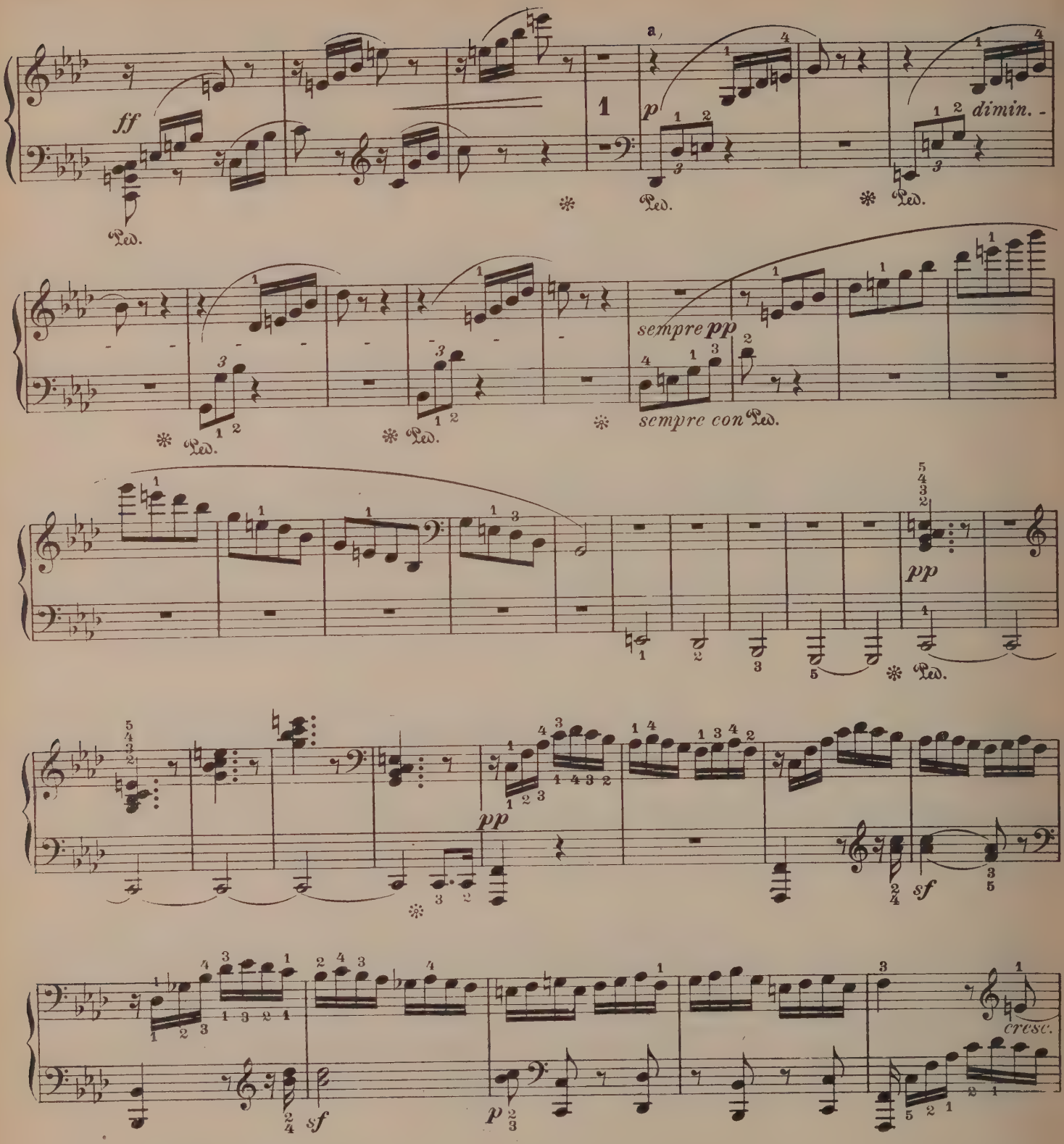
lies here in the upper voice (which is often forgotten) and should be executed in the following manner:



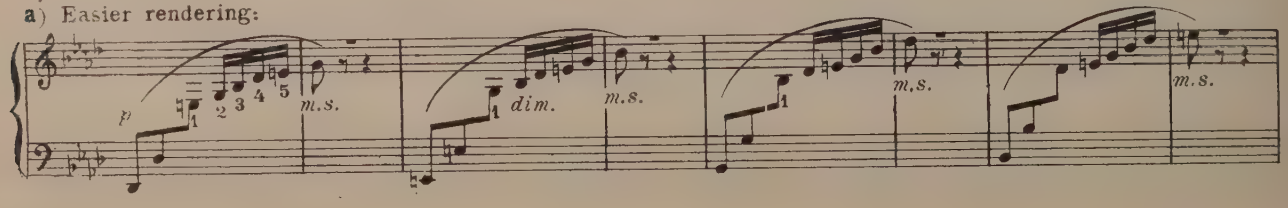

sfp
Ped.
cresc.
dimin.
f
sf
ff

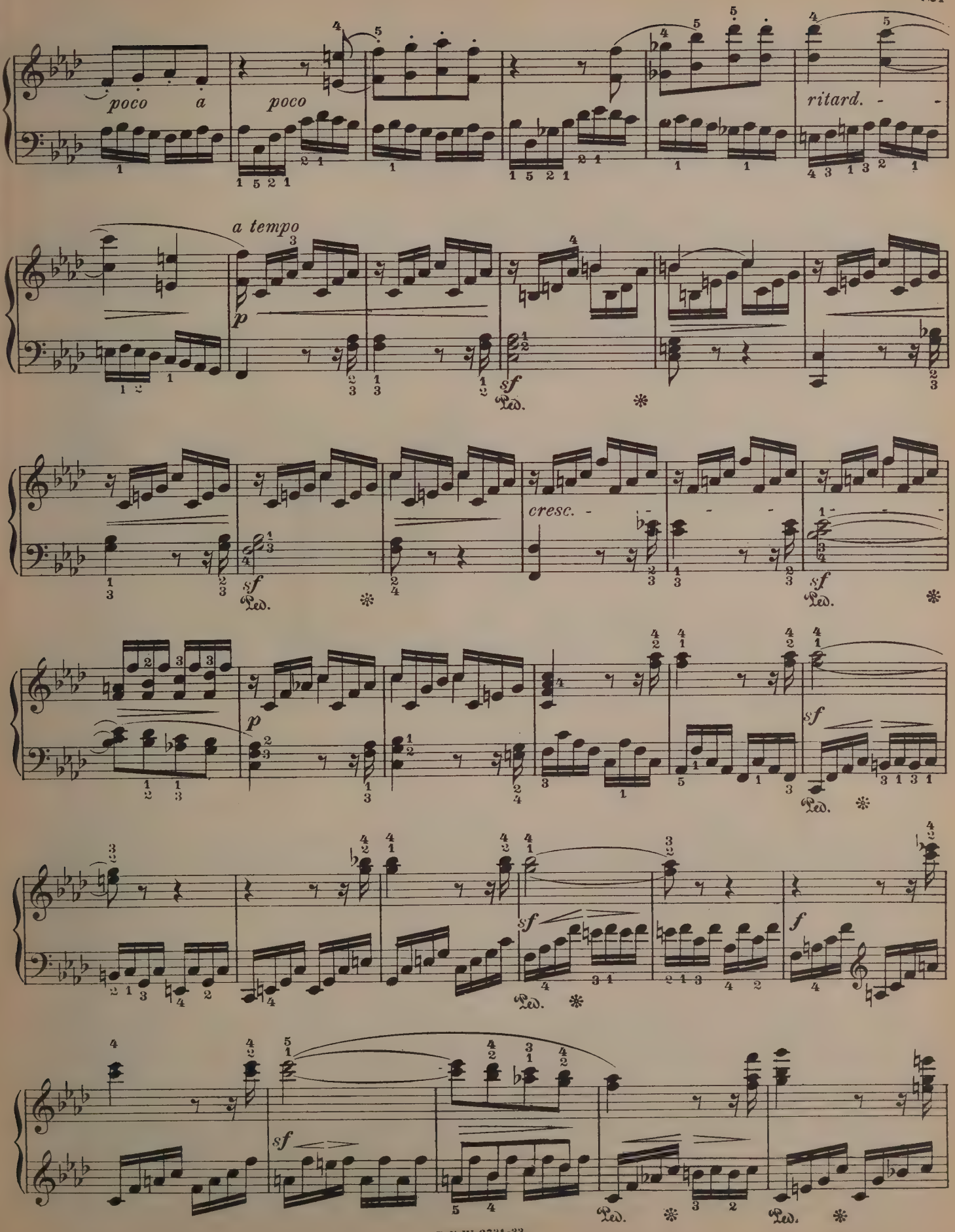

pp
cresc.
sf
sf
dim.
p
Ped.
cresc.
f
sfp
f
p
sfp
sfp
sf
sf
sf
f
Ped.

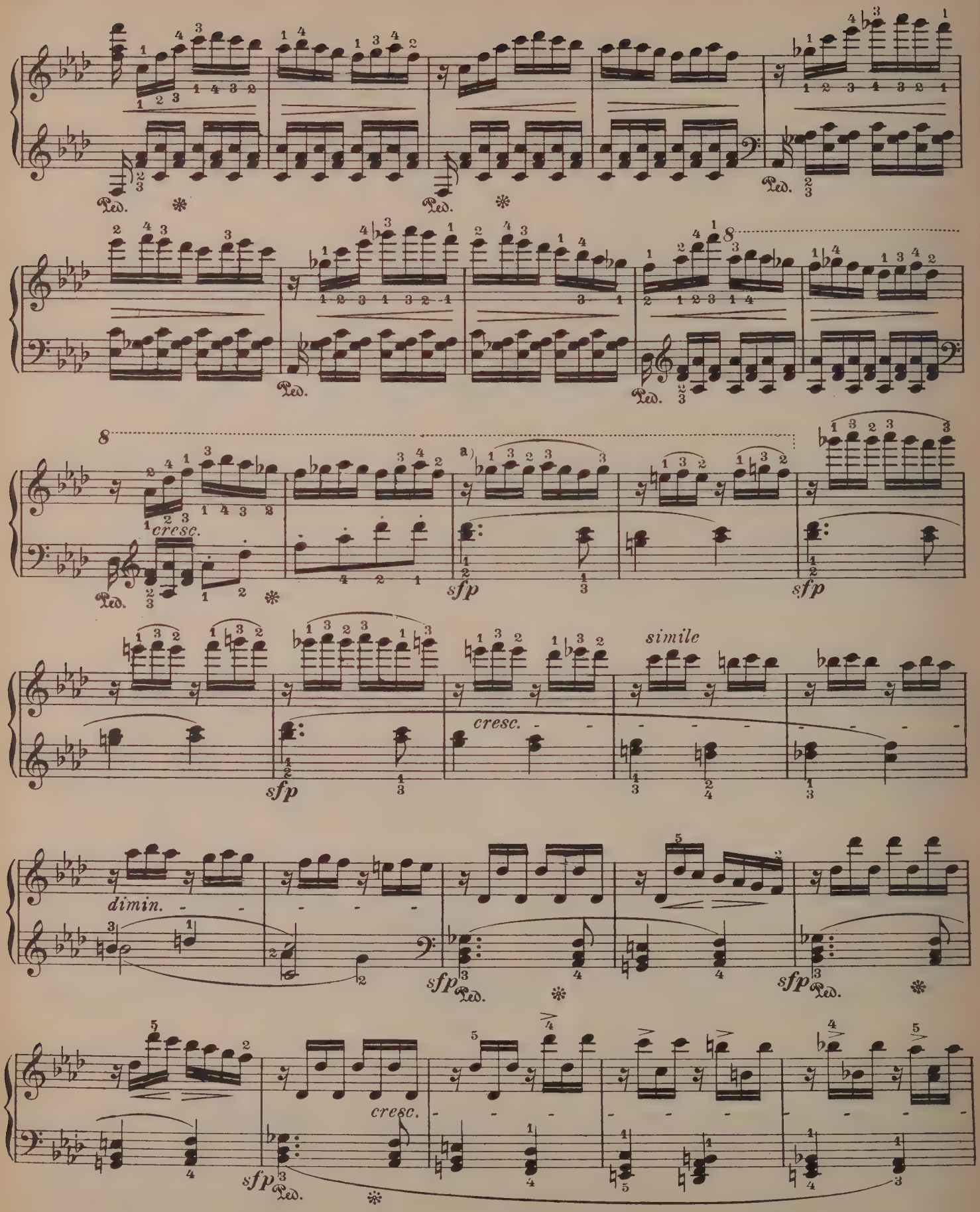

sfp
p
sf
f
Ped.
più f
ff
8
1



a) Erleichterte Spielart:
a) Easier rendering:

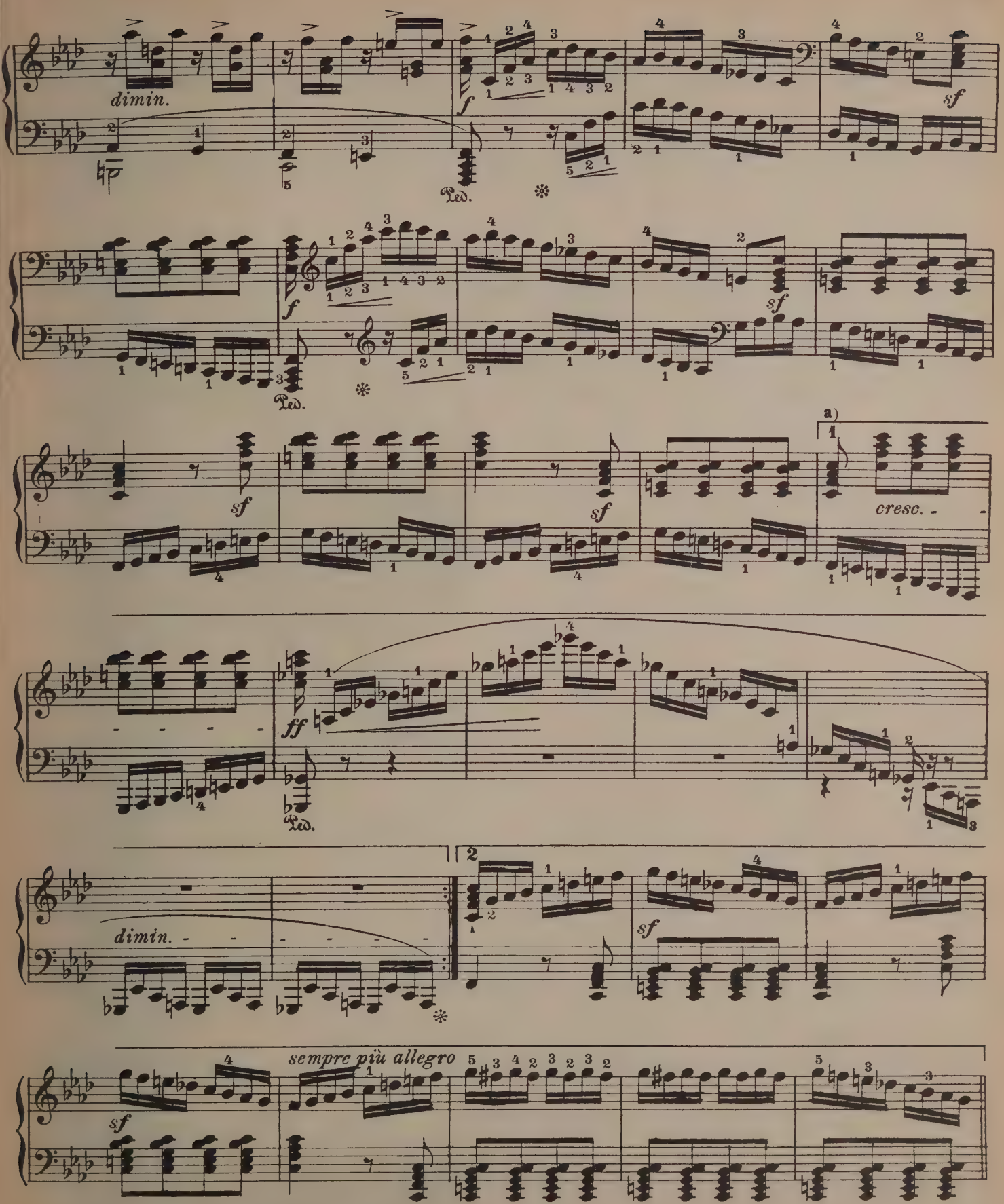



poco a poco
poco
ritard.
a tempo
p
sf
Ped.
cresc.
f



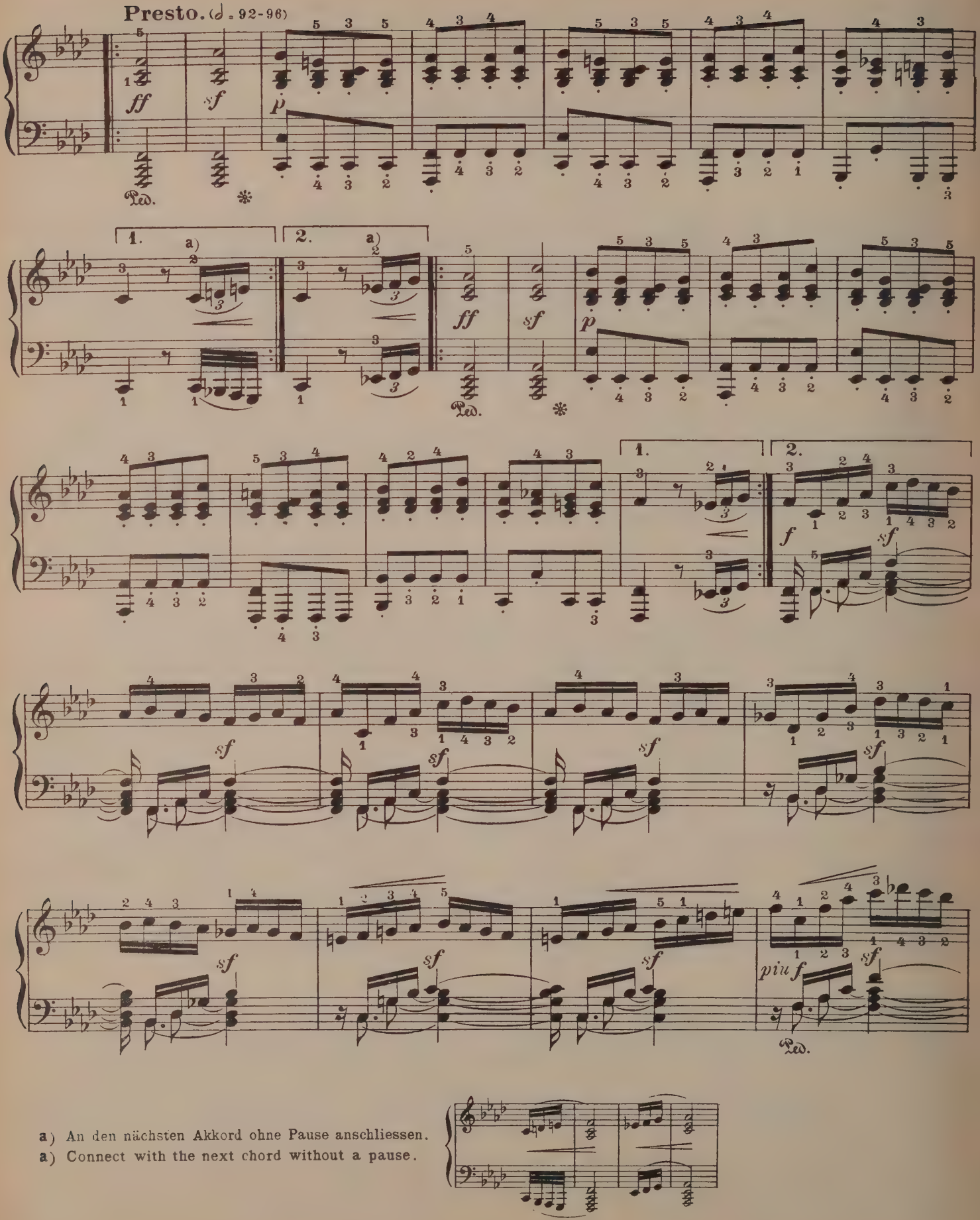
a) Hier gilt dasselbe wie dergleichen Stelle Seite 116

a) The same remarks apply here as to the similar passage on page 116

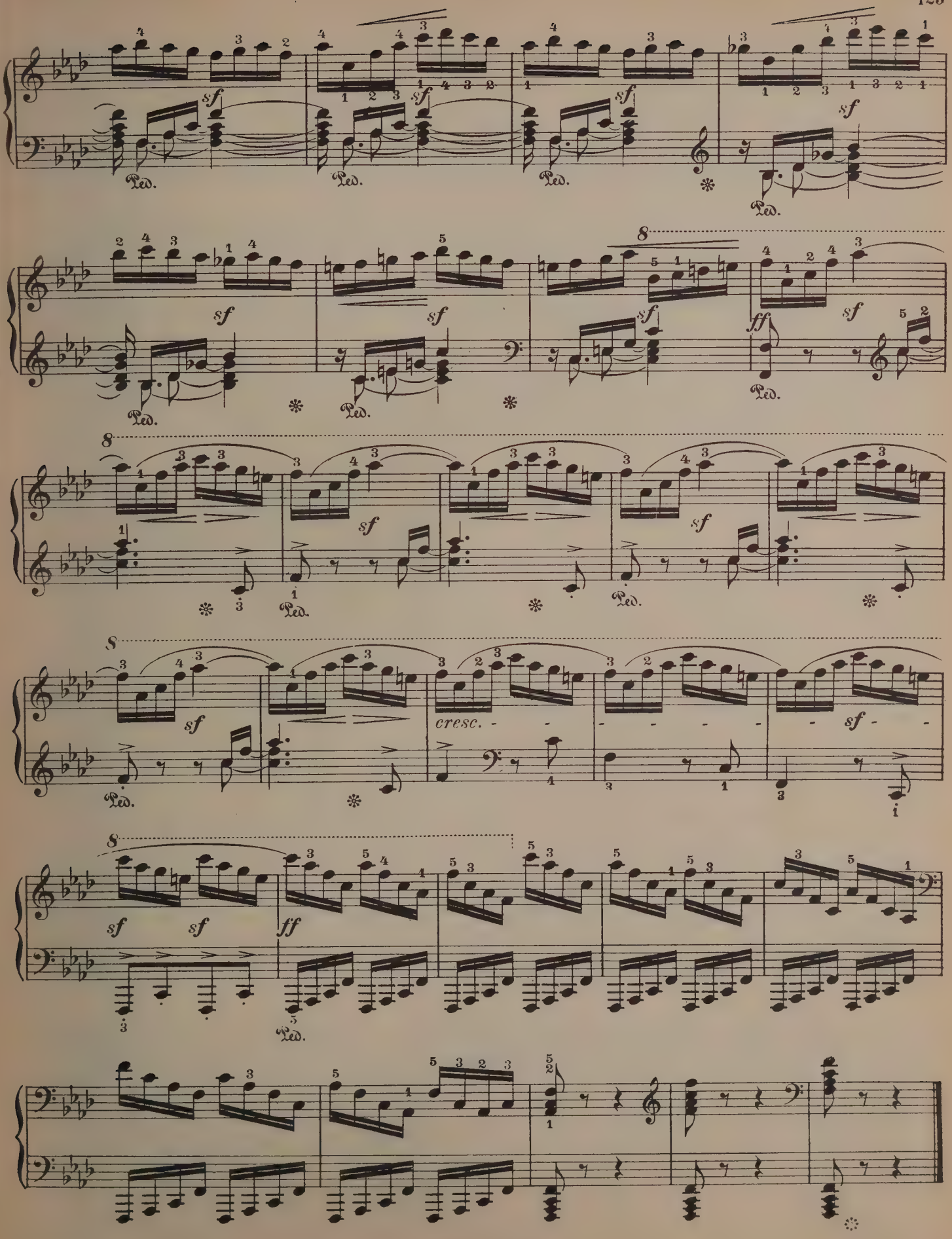


a) Man fürchte nicht gegen die musikalischen Regeln zu verstossen wenn man die Repetition nicht einhält; ausgezeichnete Beethoven-Kenner wie Bülow, Liszt, empfehlen sogar dieselbe *nicht* einzuhalten, ästhätisch-musikalischer Gründe wegen.

a) One need not fear to offend the rules of music by omitting this repetition; distinguished Beethoven connoisseurs like Bülow and Liszt recommend, upon aesthetic grounds, that this should not be made.



a) An den nächsten Akkord ohne Pause anschliessen.
a) Connect with the next chord without a pause.


sf
Ped.
8
ff
cresc.
sf
ff

To Countess Thérèse von Brunswick

Sonata.

Op. 78.

L. van BEETHOVEN.
Revised by Hans Semper.

Adagio cantabile. (♪=72)

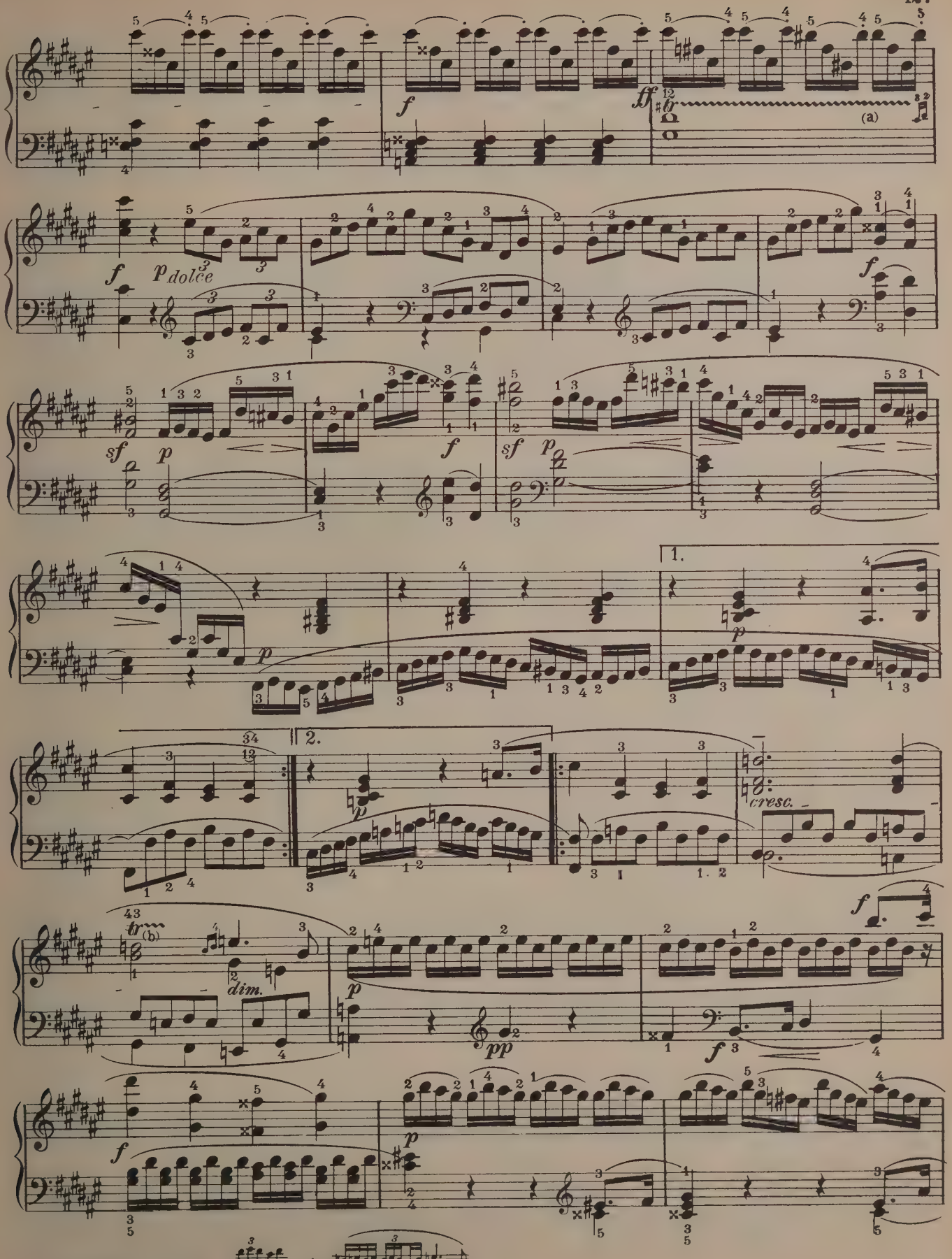
Allegro, ma non troppo. (♩=63)

24.

p *dolce* *legato* *leggiermente* *cresc.* *p* *cresc.* *sf* *sf* *sf* *cresc.* *te - mu - to*

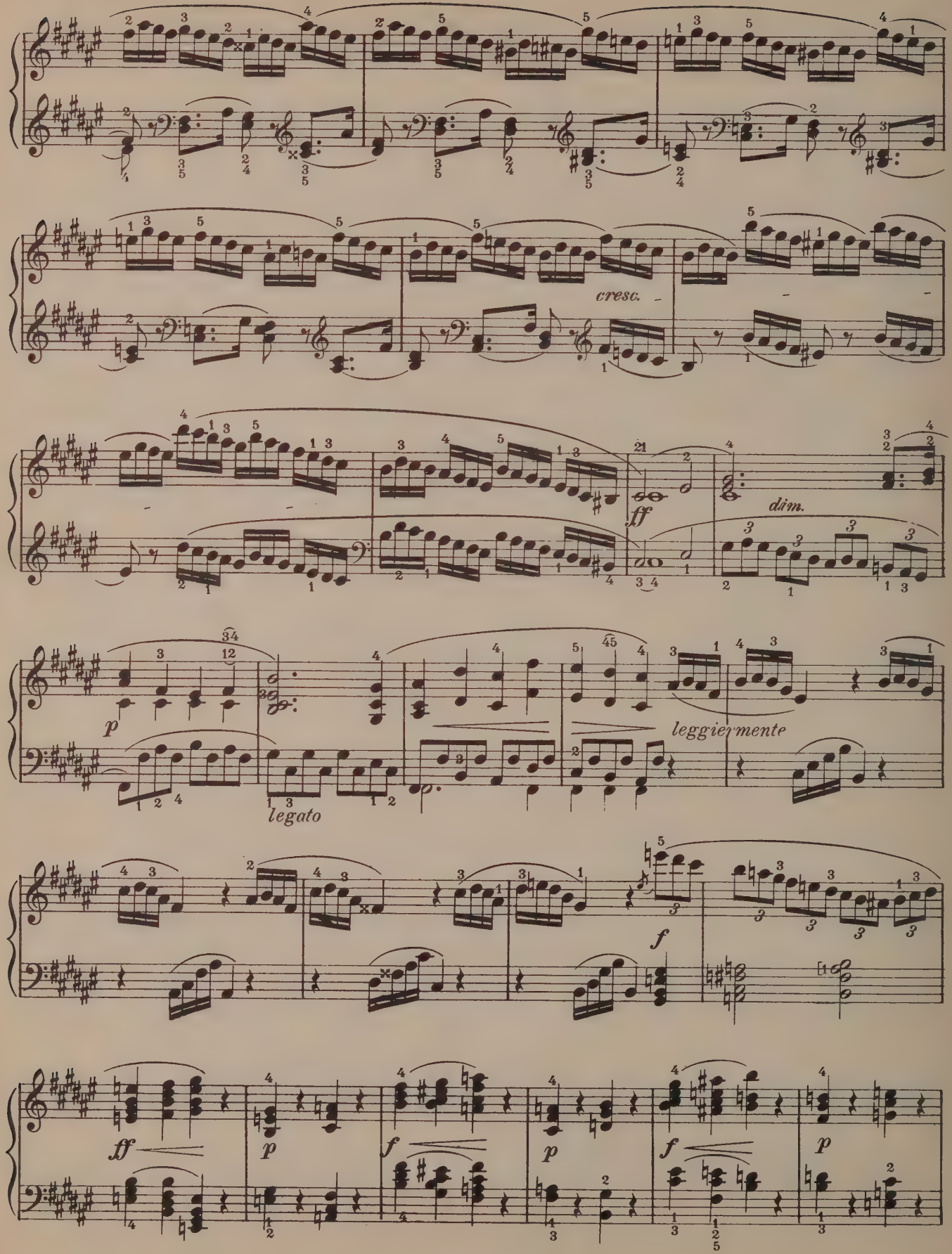
(a)

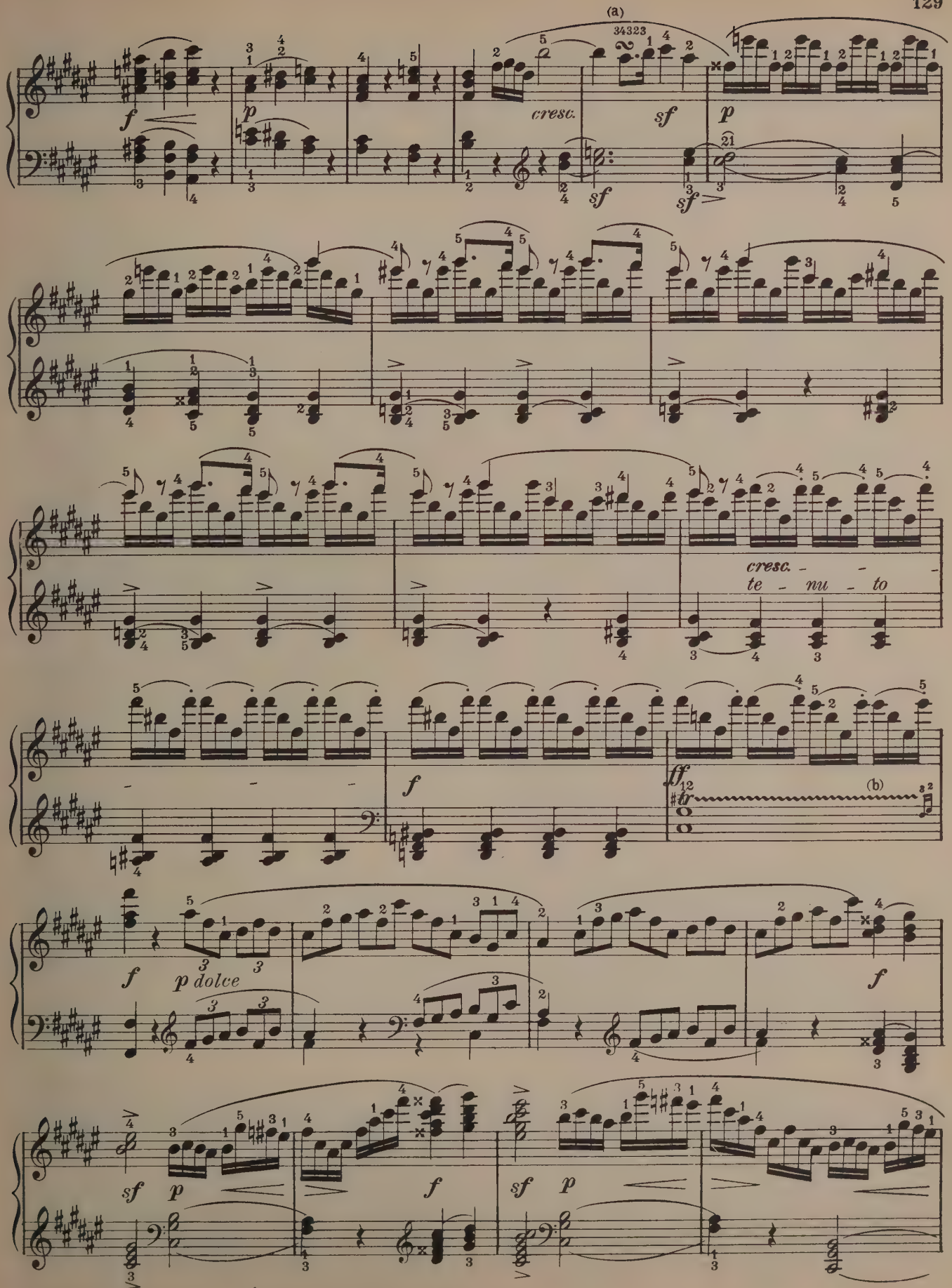
(b) This turn should be executed as follows:—



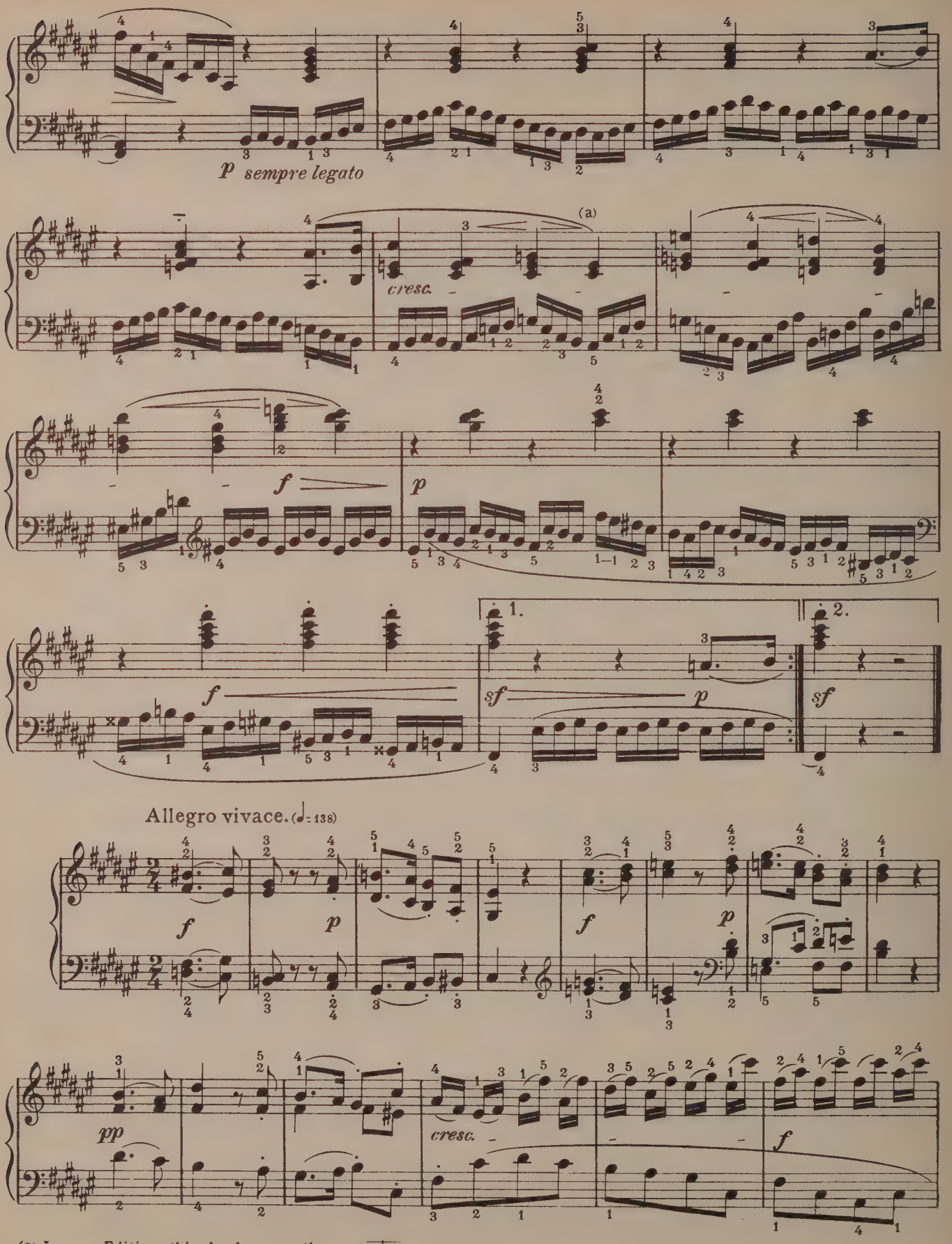
(a) Conclude the trill thus:

(b)

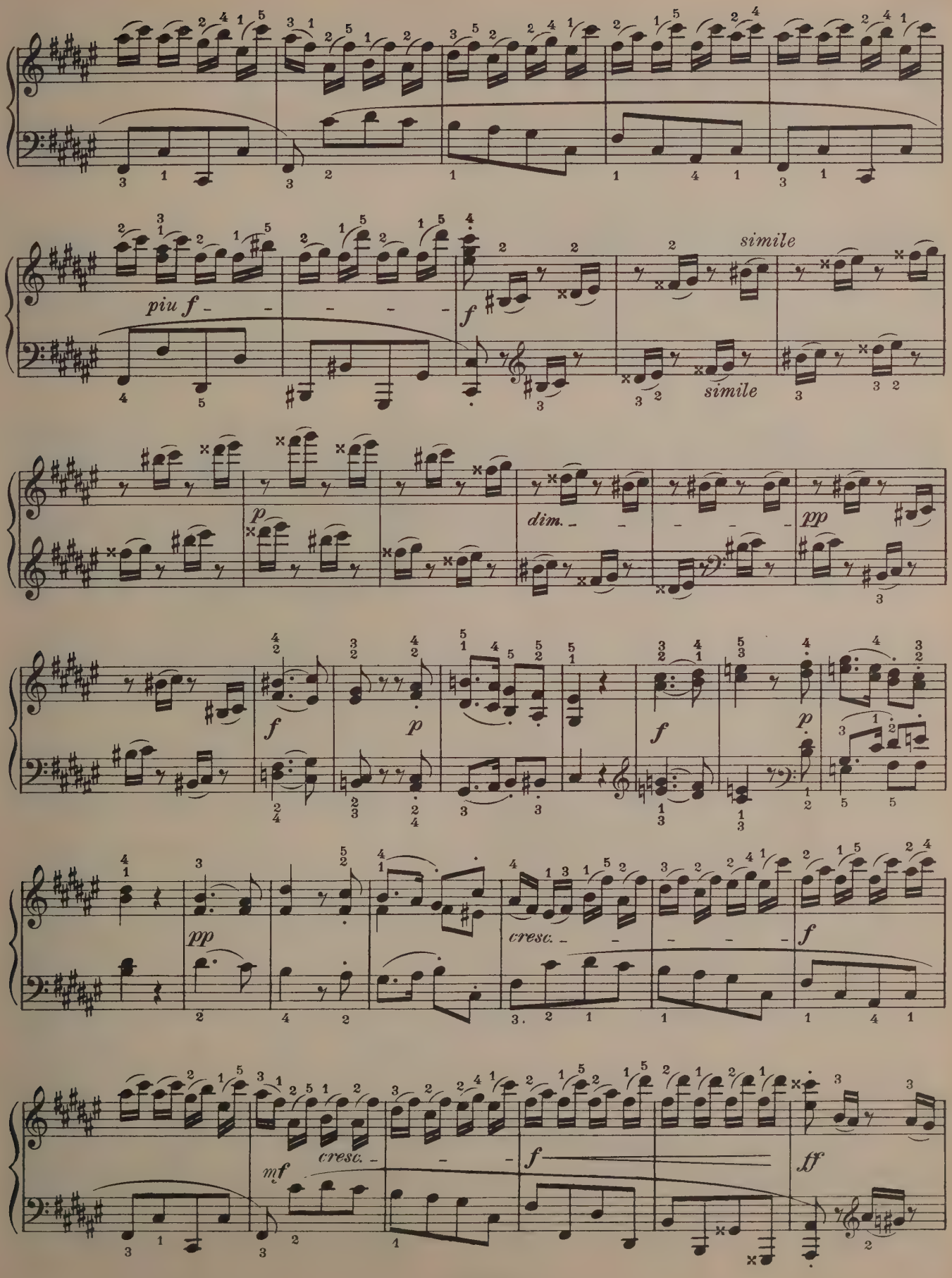

cresc.
ff
dim.
p
legato
leggiermente
f
ff
p
f
p
f
p

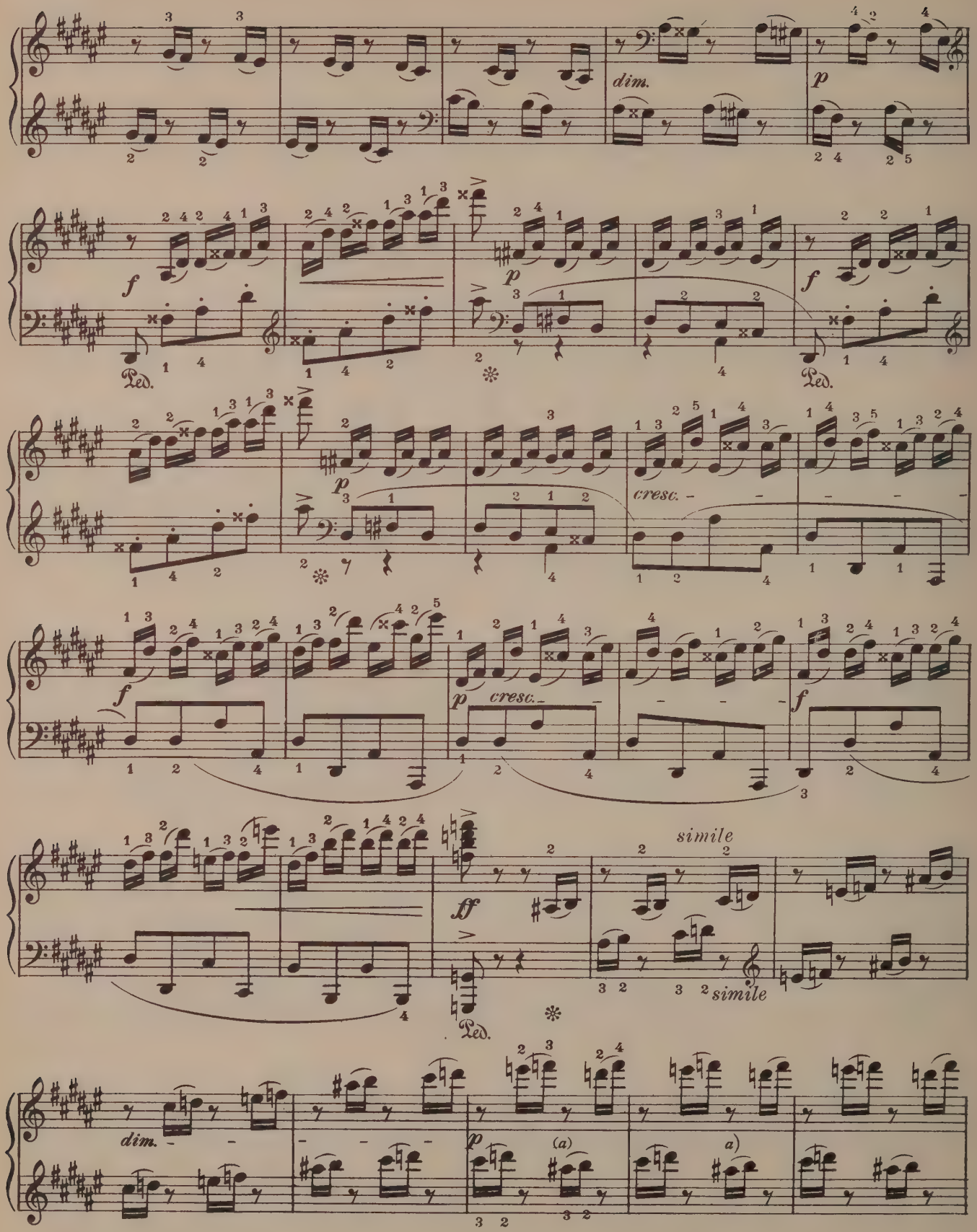


(a) See note *b* on page 128 (b) See note *a* on page 127

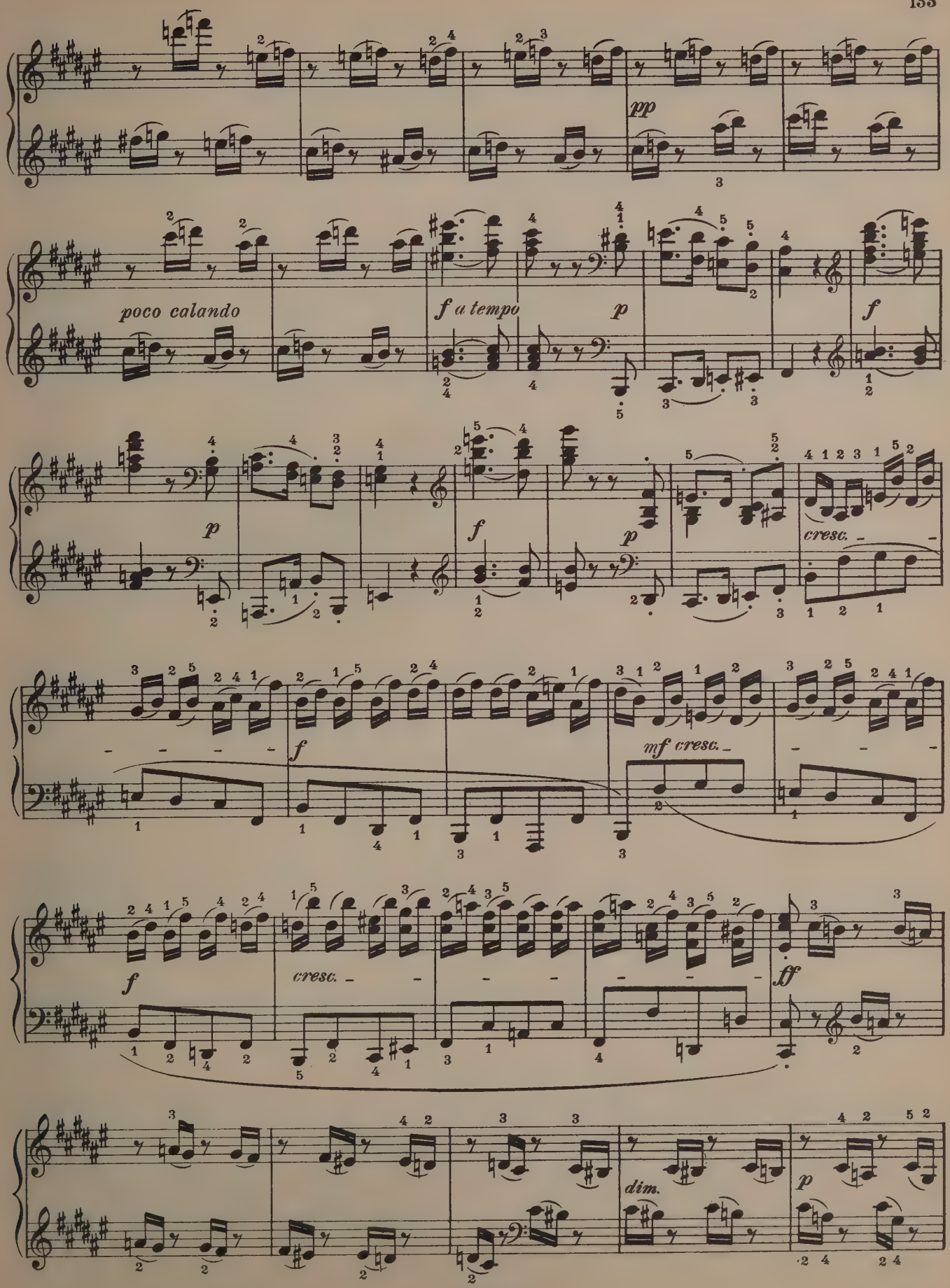


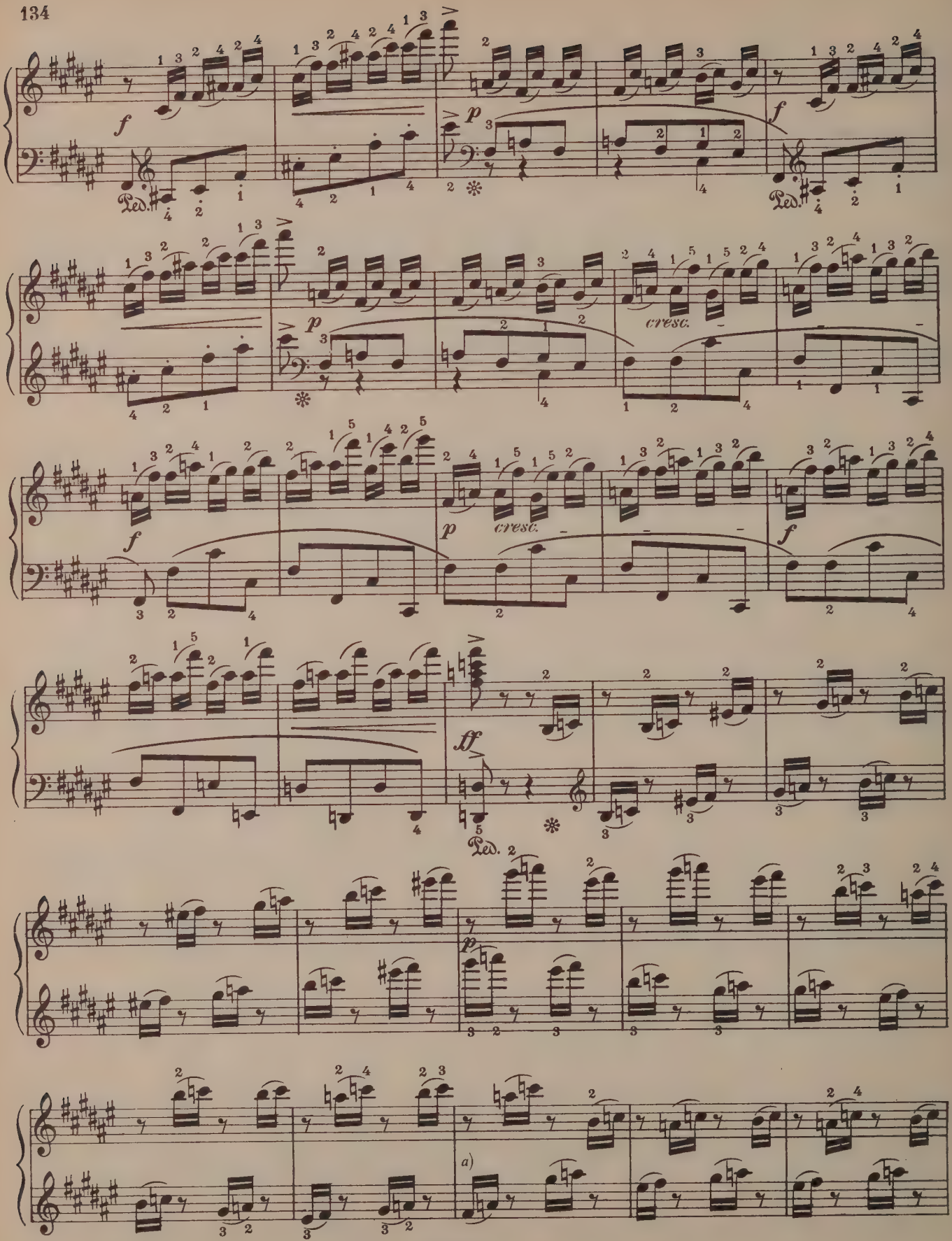
(a) In some Editions this chord appears thus: —


piu f
f
simile
simile
p
dim.
pp
f
p
f
p
pp
cresc.
f
mf
cresc.
f
ff

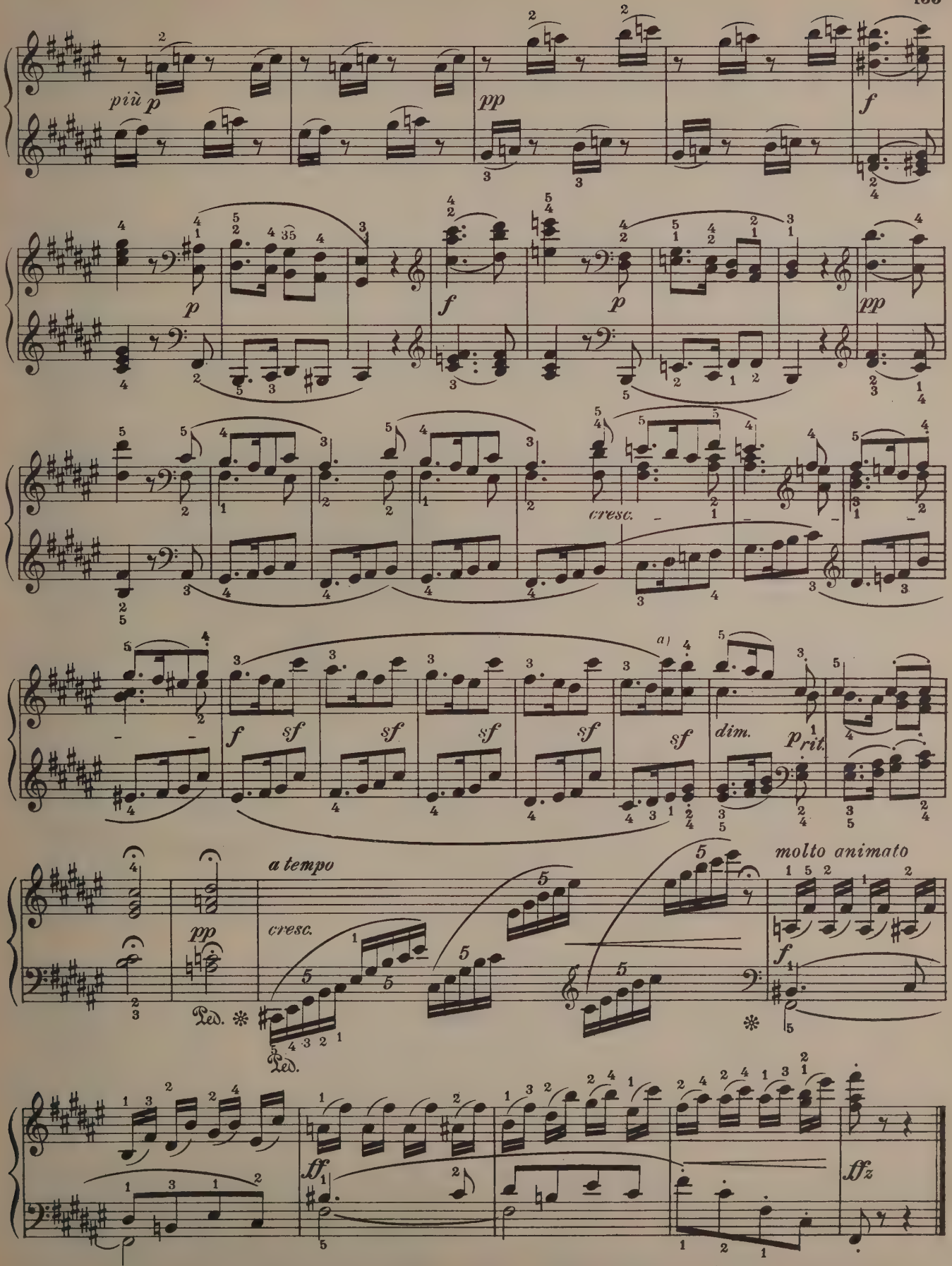


a) In some Editions the *l.h.* group appears thus:


pp
poco calando
f a tempo
p
f
p
f
p
cresc.
f
mf cresc.
f
cresc.
ff
dim.
p



(a) In some Editions the *l. h.* group appears thus :



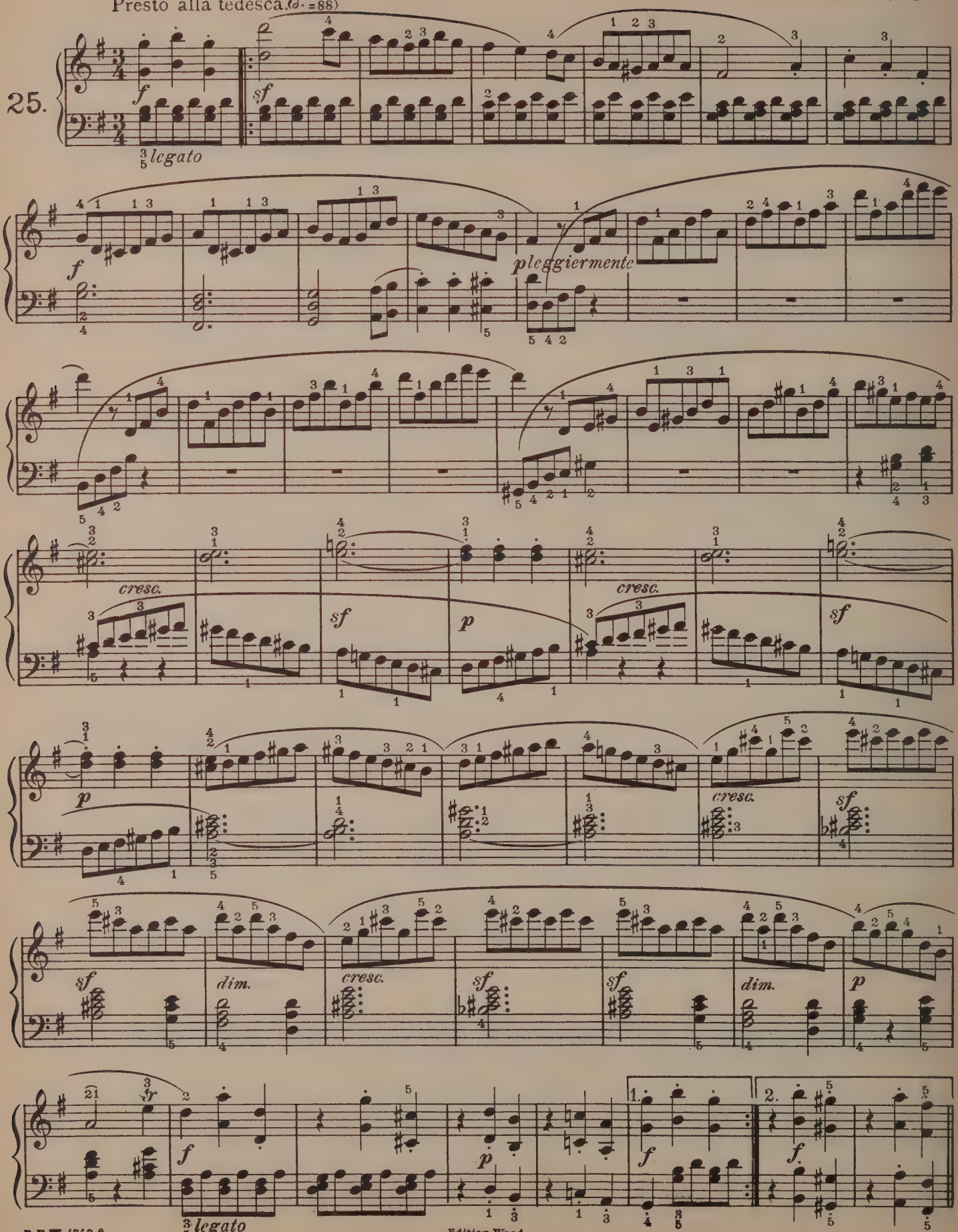
(a) In some Editions the *sf* is placed over the third notes in this measure (i.e. the C octave) instead of the fourth.

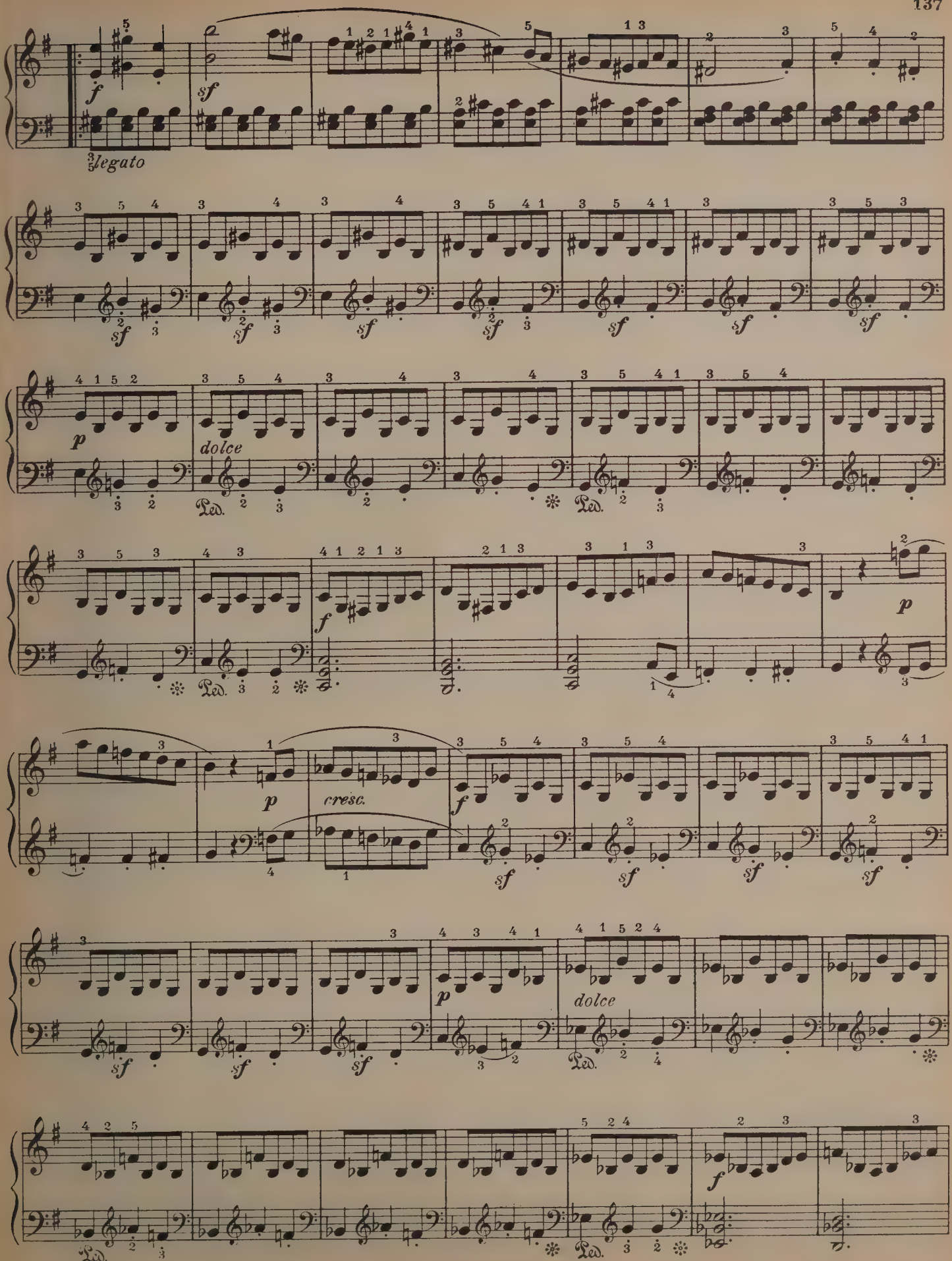
Sonata.

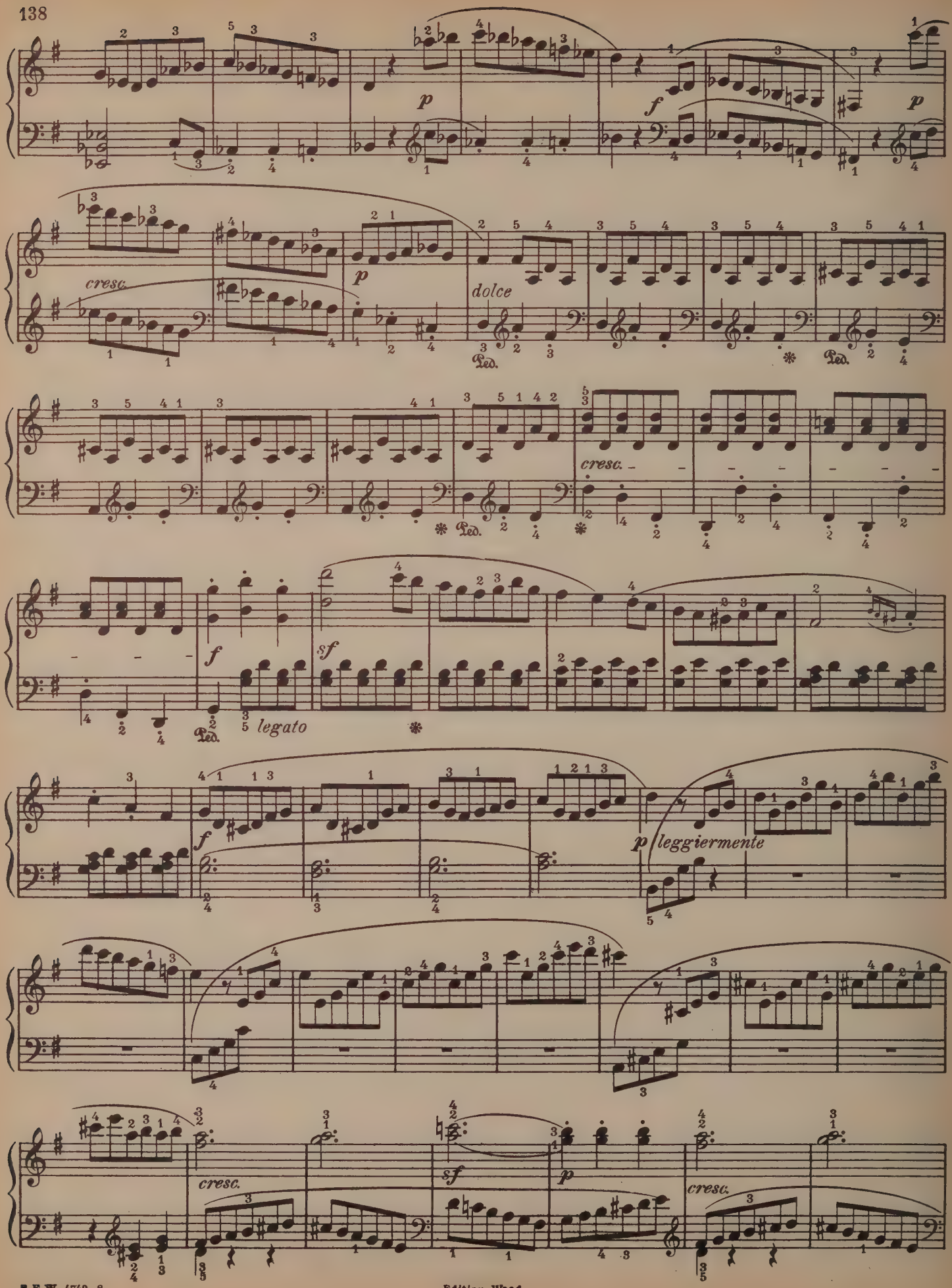
L. van BEETHOVEN, Op. 79.

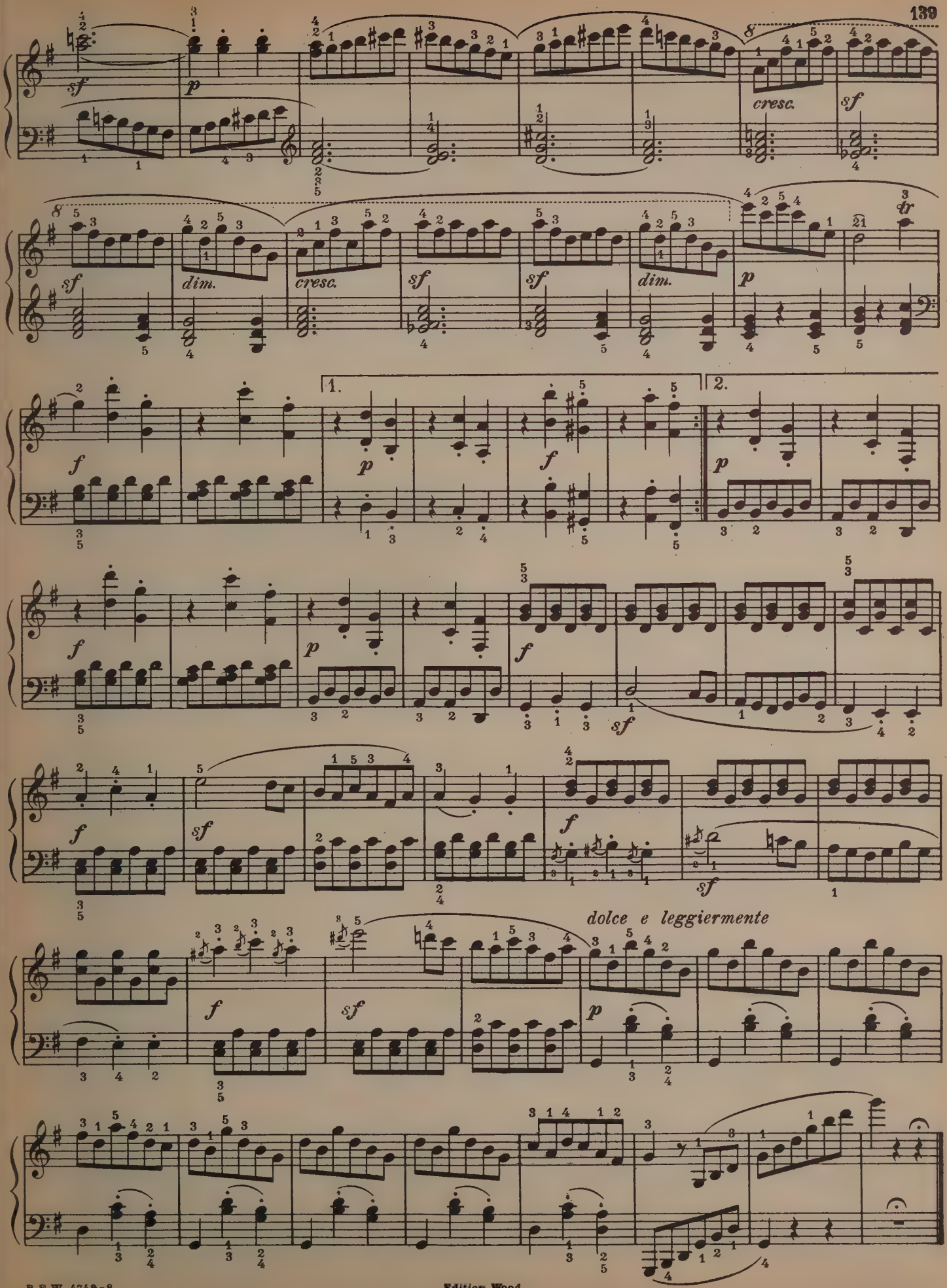
Presto alla tedesca. (♩. = 88)

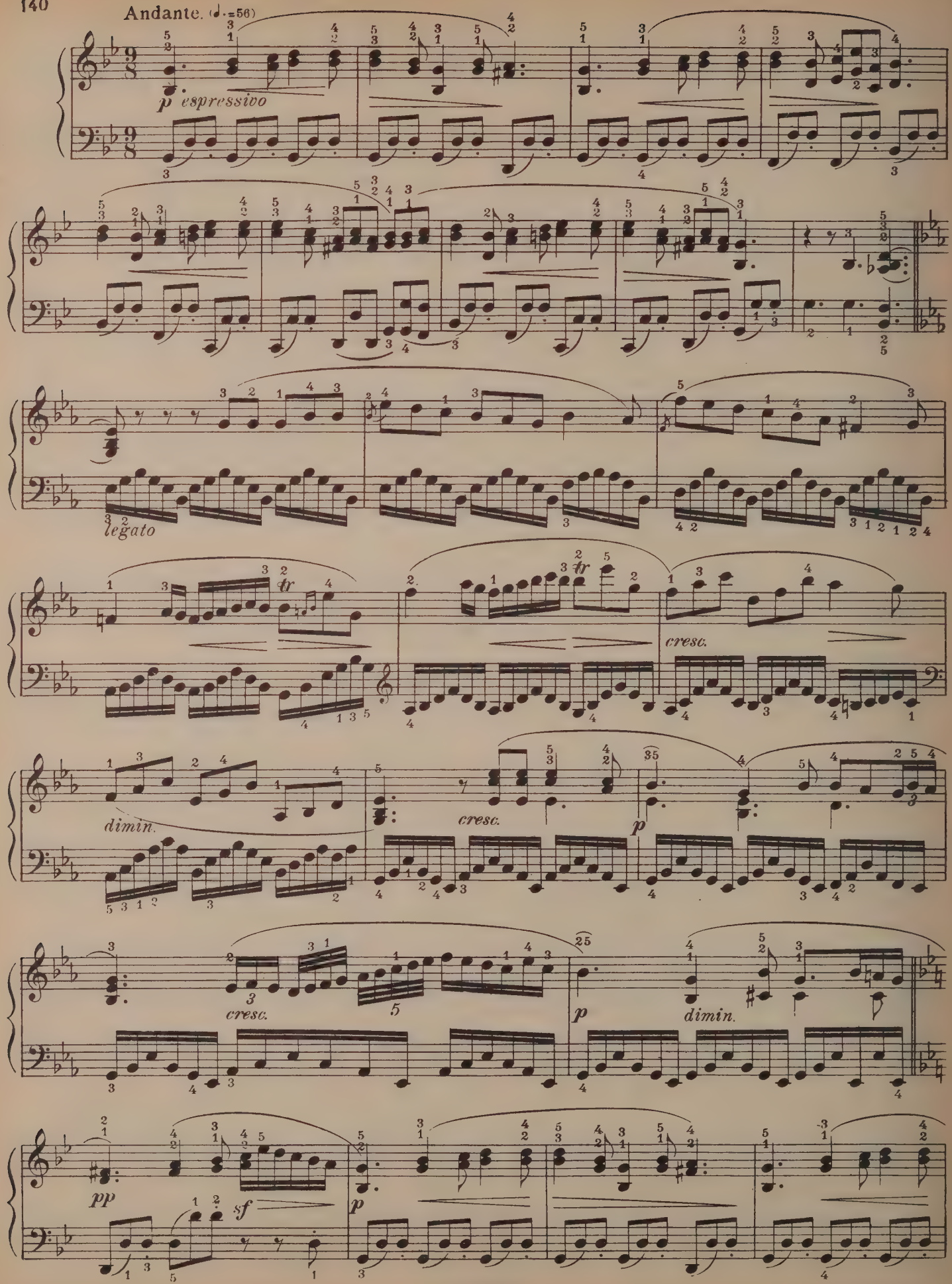
25.

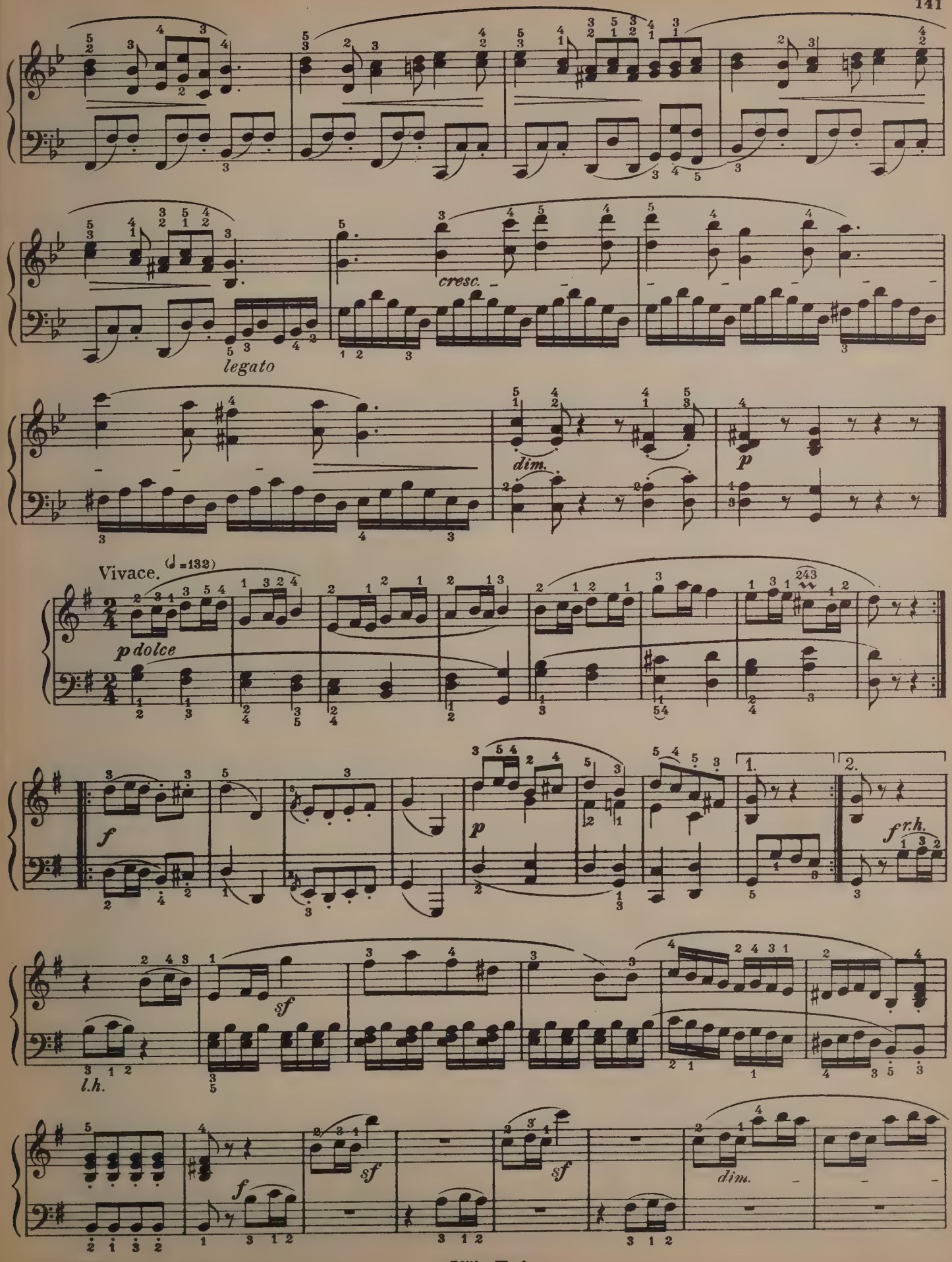


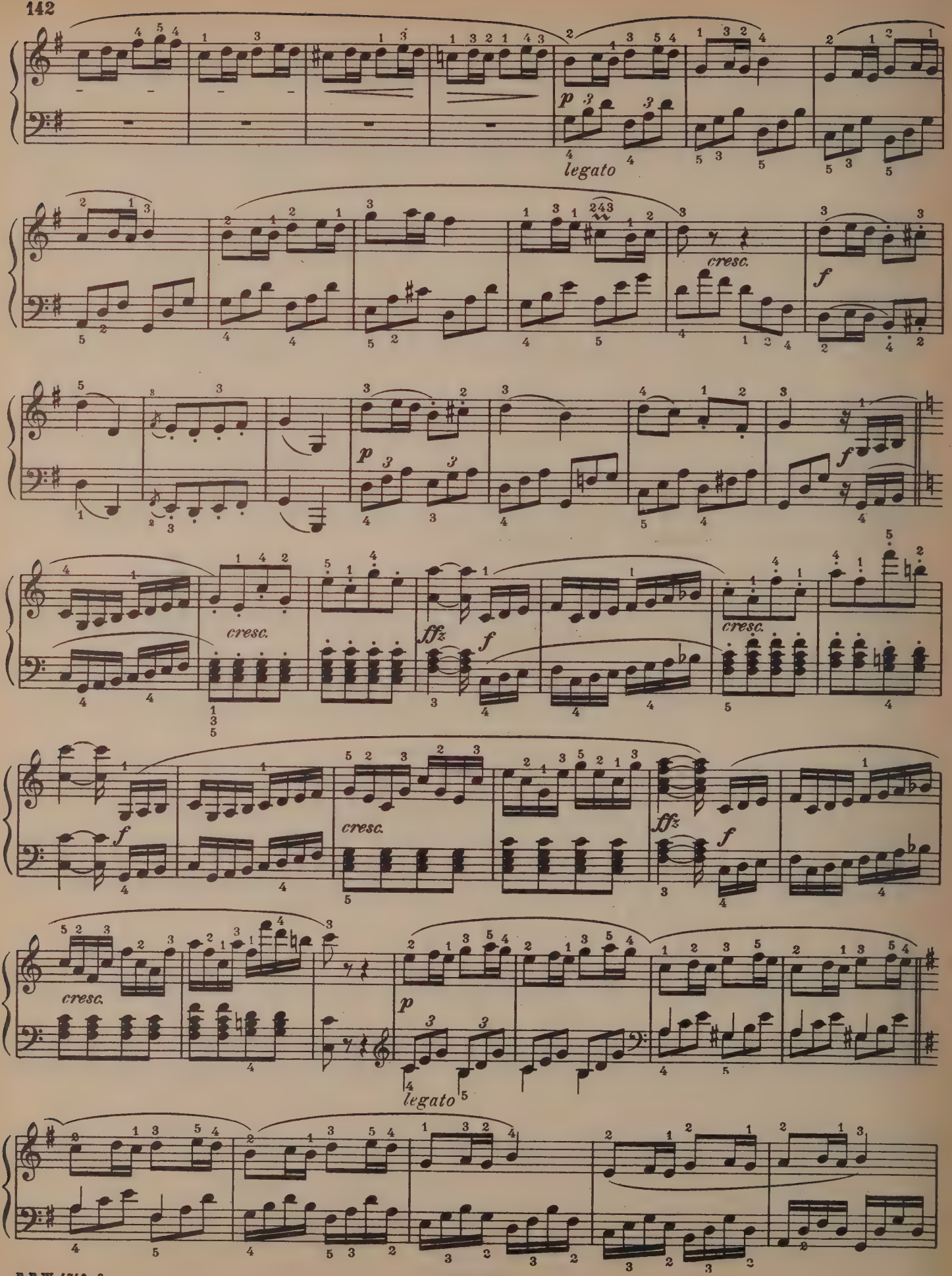

f
sf
legato
dolce
cresc.
Ped.

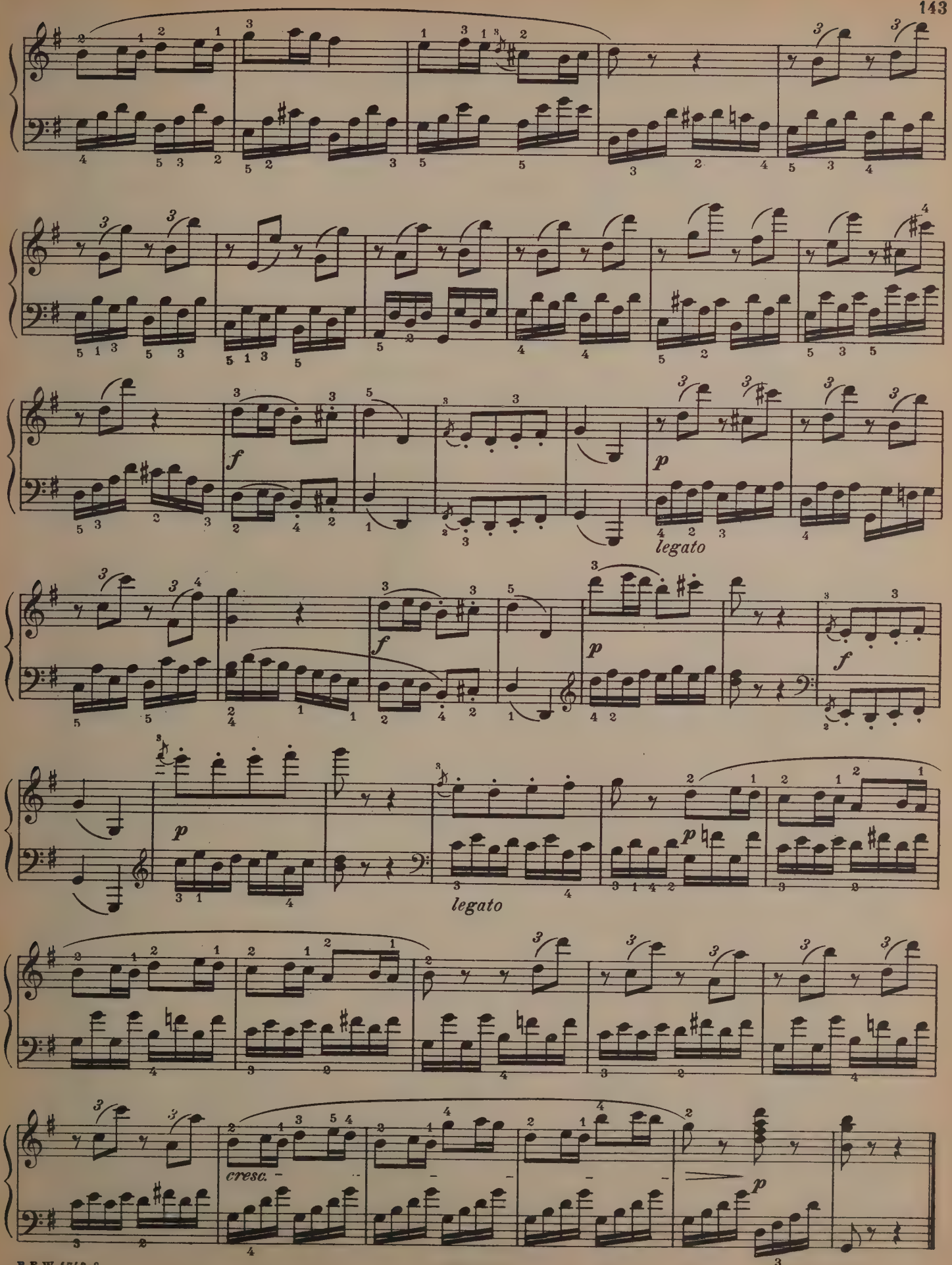

p
f
p
cresc.
dolce
Ped.
cresc.
f
sf
legato
p leggiermente
cresc.
sf
p
cresc.


sf
p
cresc.
sf
dim.
cresc.
sf
sf
dim.
p
tr
1.
2.
f
p
f
p
f
p
f
sf
f
sf
f
sf
dolce e leggiermente
f
sf
p


Andante. (♩.=56)
p espressivo
legato
tr
cresc.
dimin.
cresc.
p
cresc.
p
dimin.
pp
sf
p


cresc.
legato
dim.
p
Vivace. (♩=132)
p dolce
f
p
1.
2.
f r.h.
l.h.
sf
f
sf
sf
dim.


p
legato
cresc.
f
cresc.
ffz
f
cresc.
f
ffz
f
cresc.
p
legato


f
p
legato
f
p
f
p
legato
p
cresc.
p

To Archduke Rudolph

Sonata.

(Sonate caractéristique: "Les adieux, l'absence et le retour.")

Op. 81a

DAS LEBEWOHL — LES ADIEUX — THE FAREWELL.

L. van BEETHOVEN.
Revised by Hans Semper.

Adagio. (♩= 60)

Le - be - wohl!

26.

p espressivo *cresc.*

sf *p* *pp* *pp*

attacca subito l'Allegro.

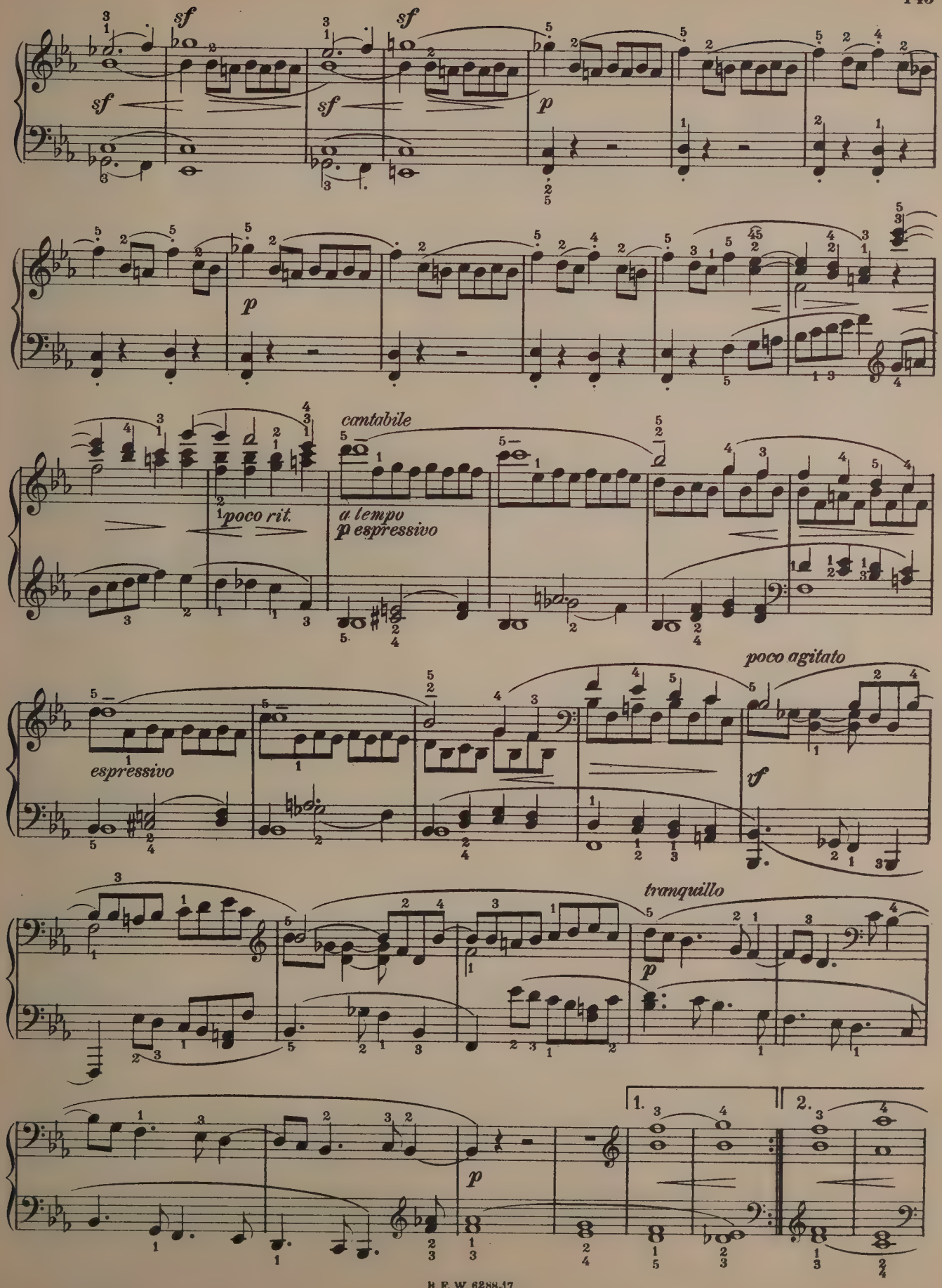
Allegro. (♩= 120)

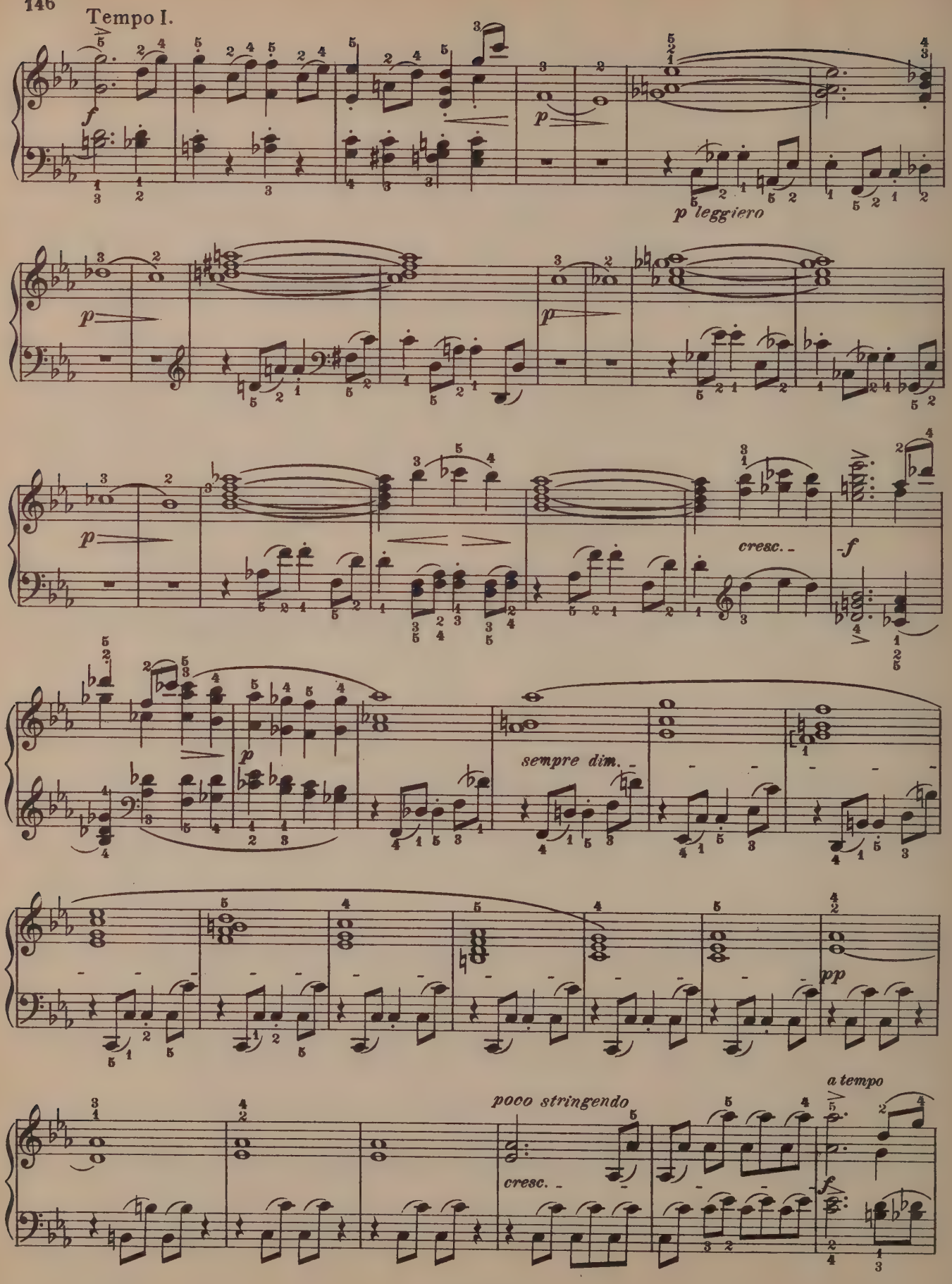
ten. *ten.* *f* *sf* *p* *cresc.* *sf* *sfp* *legato*

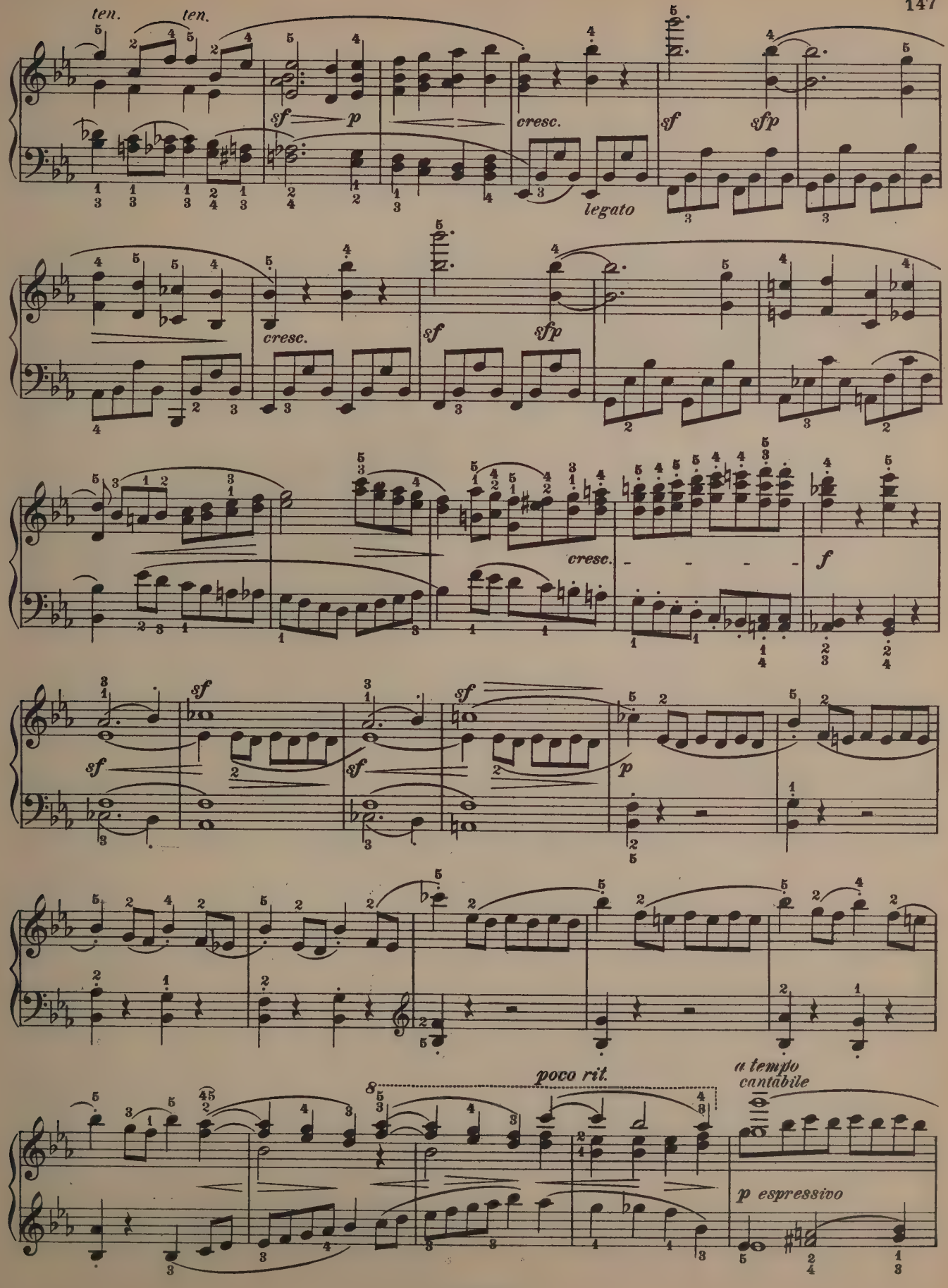
cresc. *sf* *sfp*

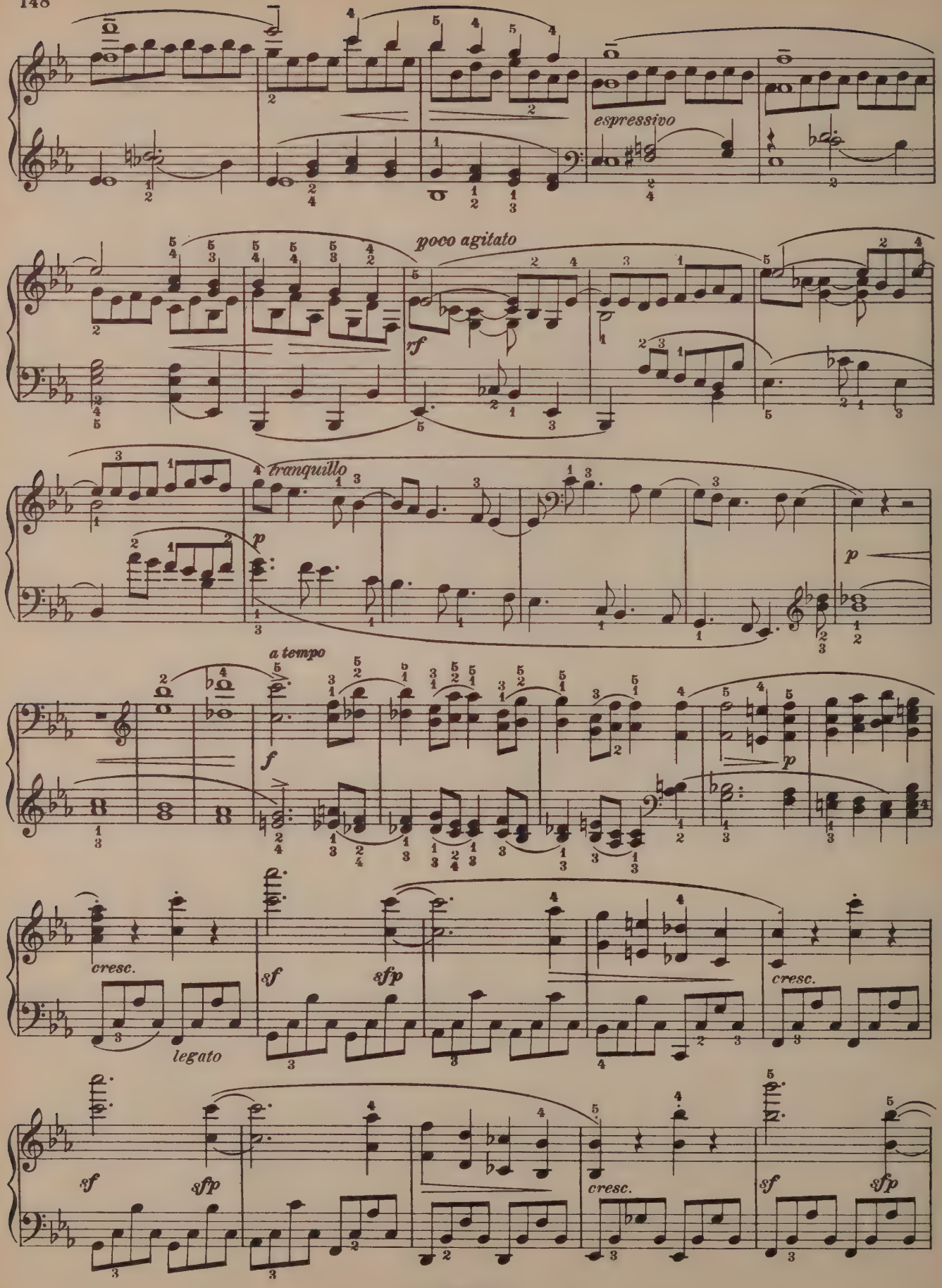
cresc. *f*

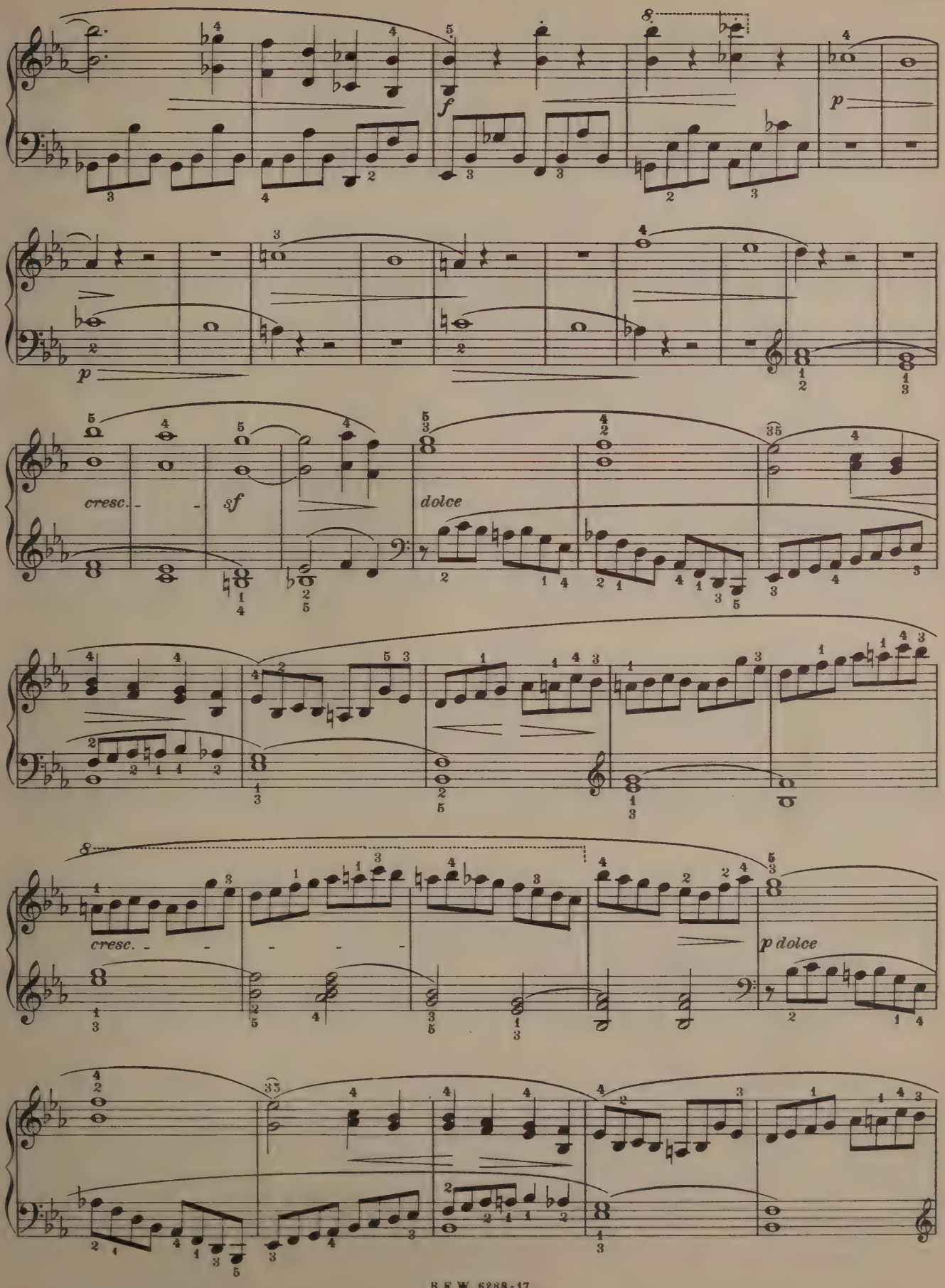
(a) (b) and (c) similar to (a)

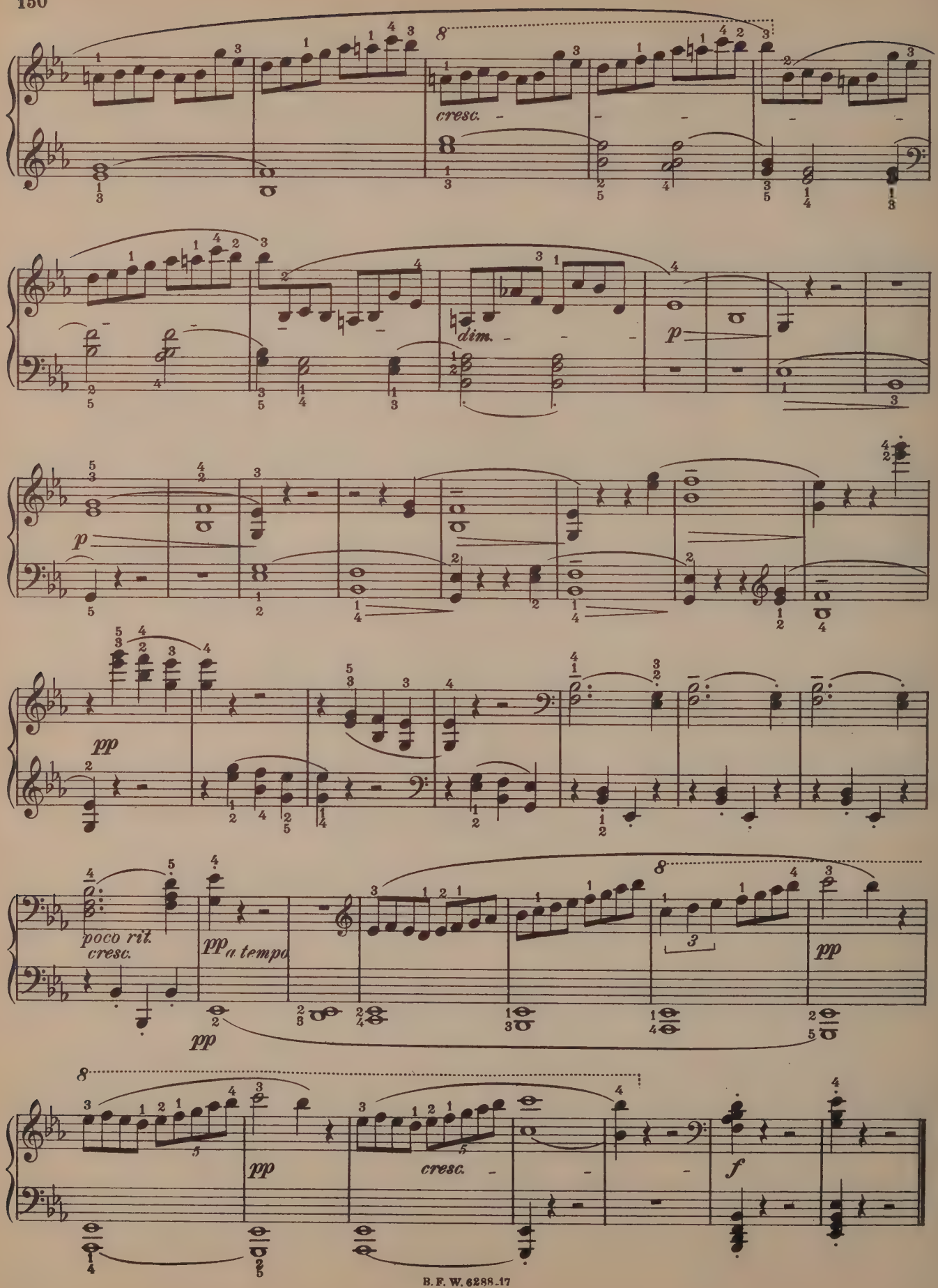

sf
sf
sf
sf
p
p
cantabile
poco rit.
a tempo
p espressivo
espressivo
poco agitato
ff
tranquillo
p
1.
2.
p


Tempo I.
f
p
p leggiero
p
p
p
cresc.
f
p
sempre dim.
pp
poco stringendo
cresc.
a tempo
f


ten.
ten.
sf
p
cresc.
legato
sf
sfp
cresc.
sf
sfp
cresc.
f
sf
sf
sf
sf
p
poco rit.
a tempo
cantabile
p espressivo

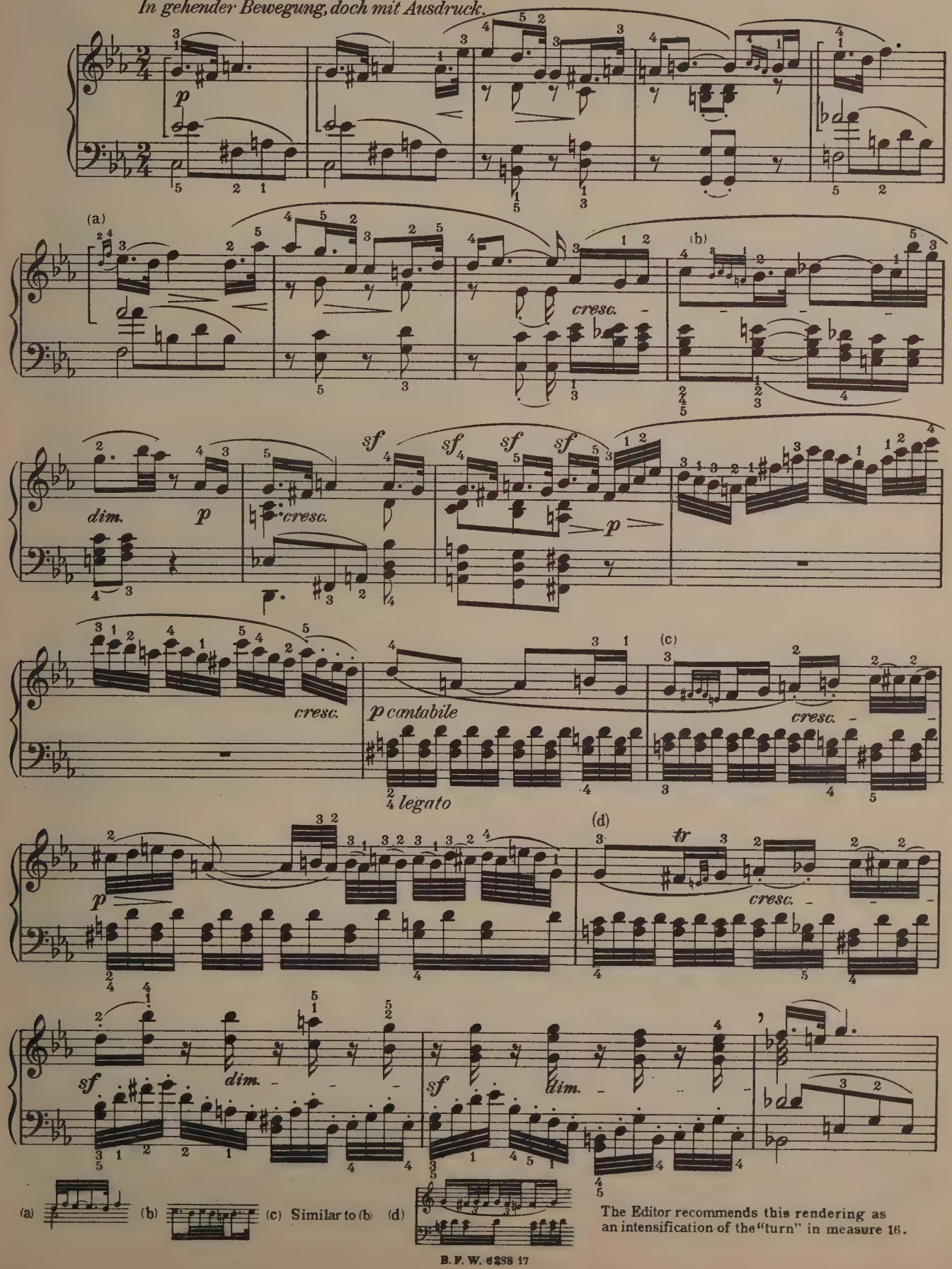

espressivo
poco agitato
rf
tranquillo
p
a tempo
f
cresc.
legato
sf
sfp


f
p
p
cresc.
sf
dolce
cresc.
p dolce


cresc.
dim.
p
pp
poco rit.
cresc.
pp a tempo
pp
pp
cresc.
f

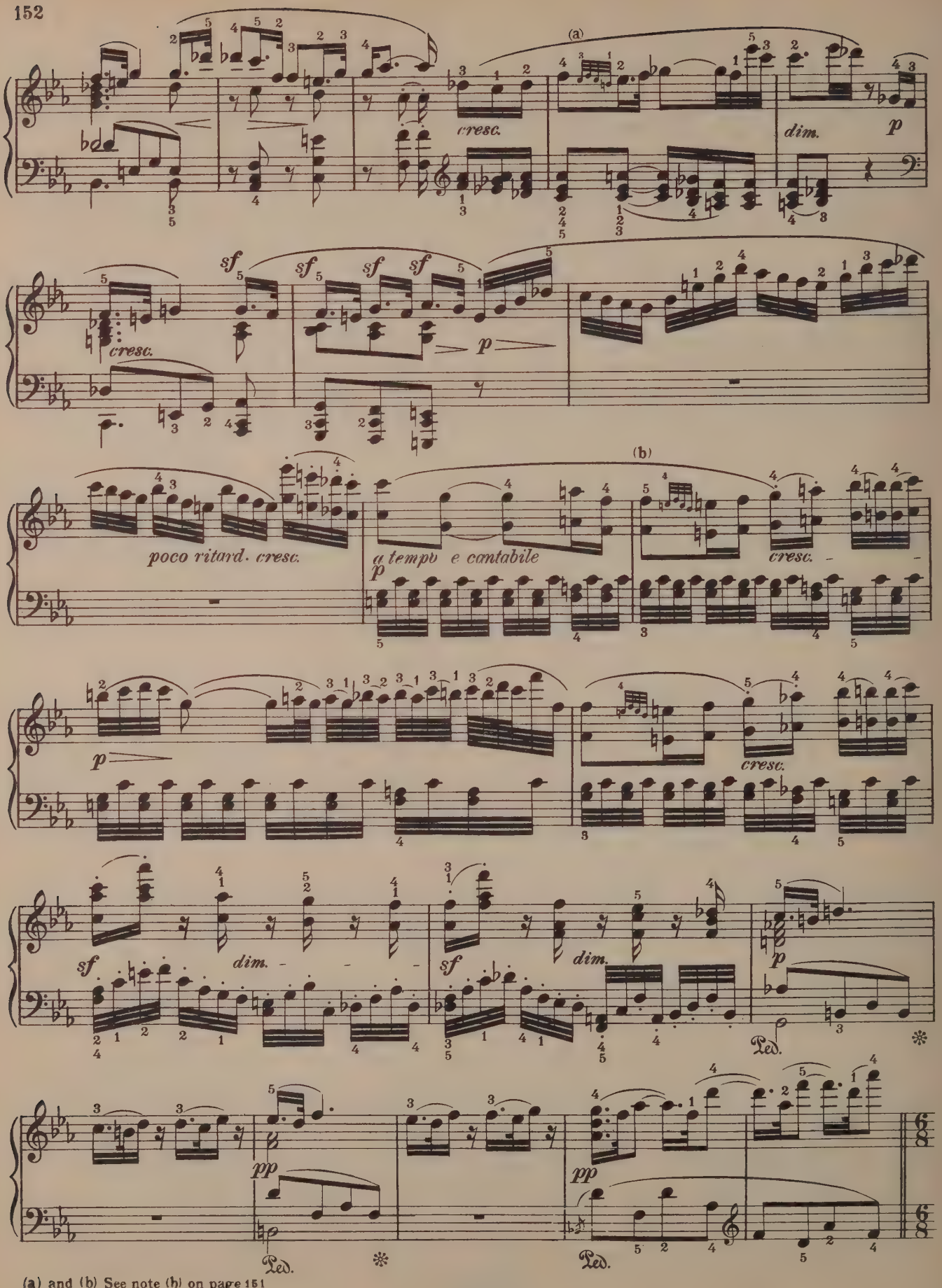
Andante espressivo. (♩=72)

In gehender Bewegung, doch mit Ausdruck.



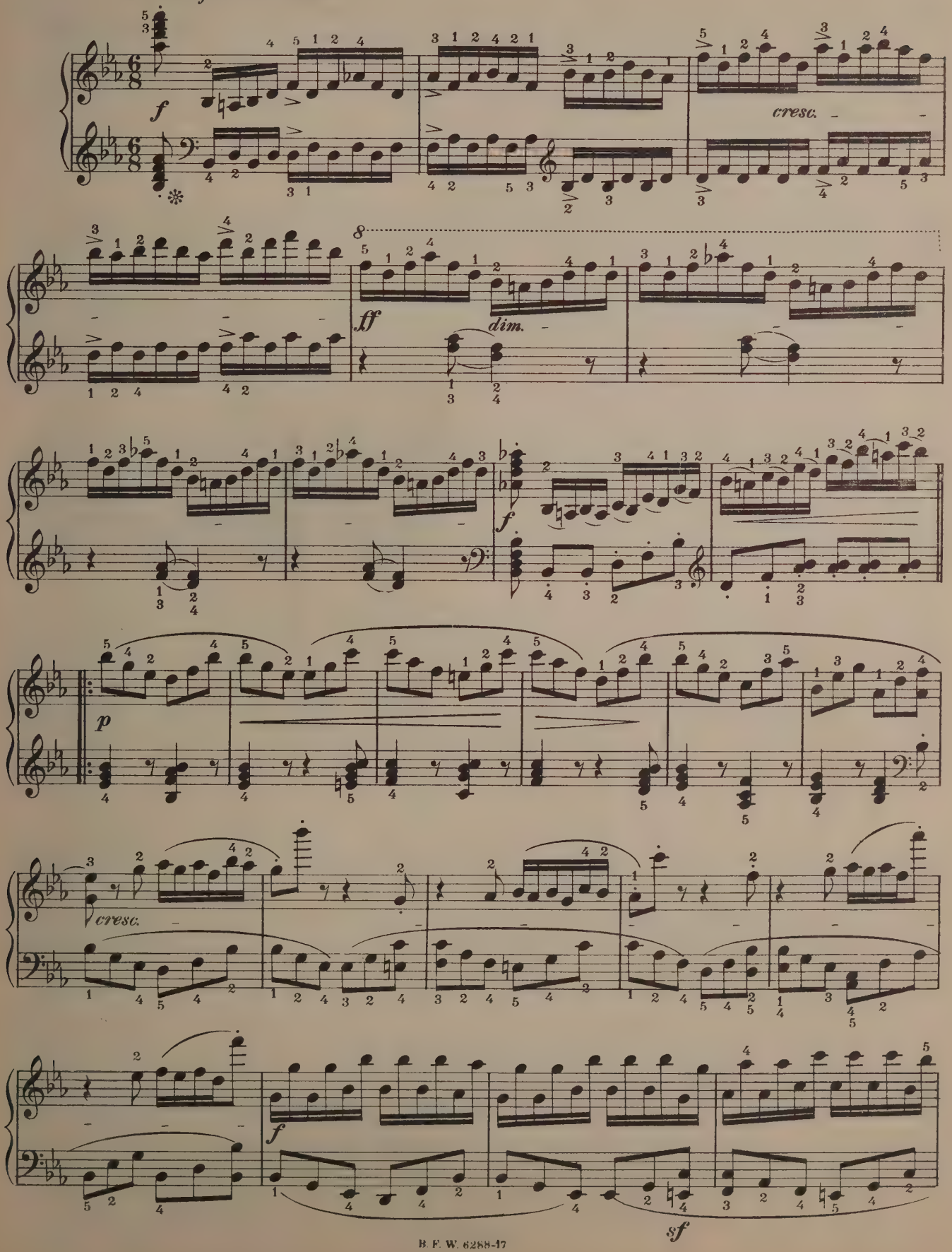
(a) (b) (c) Similar to (b) (d)

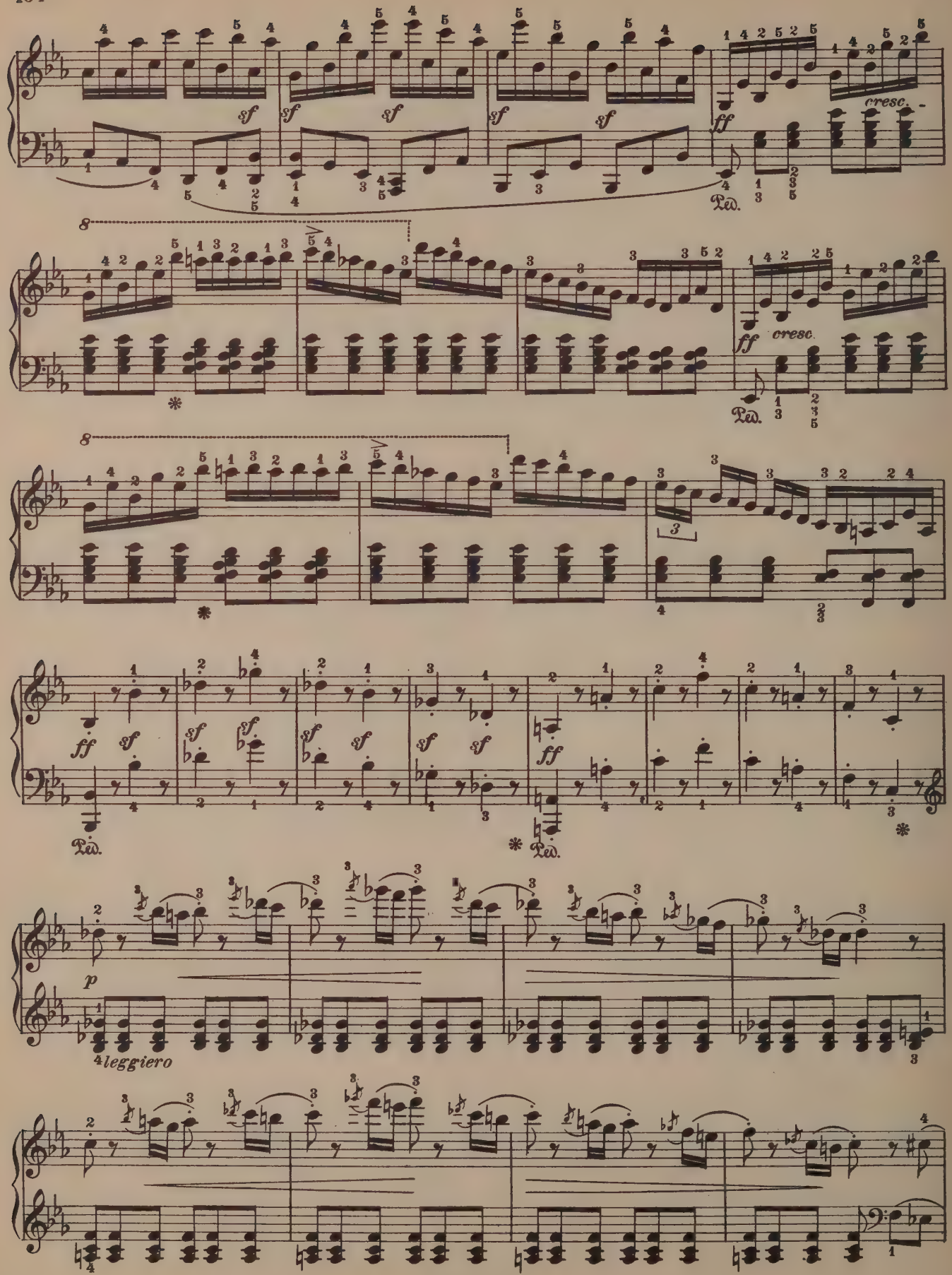
The Editor recommends this rendering as an intensification of the "turn" in measure 16.

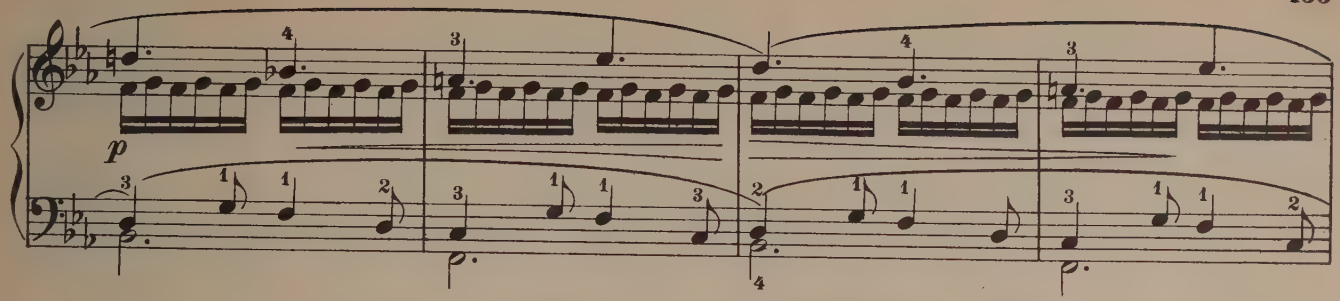


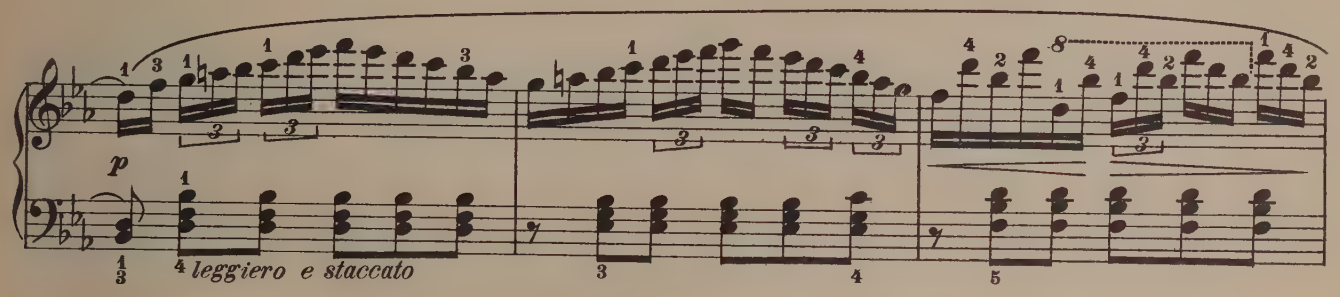
(a) and (b) See note (b) on page 151

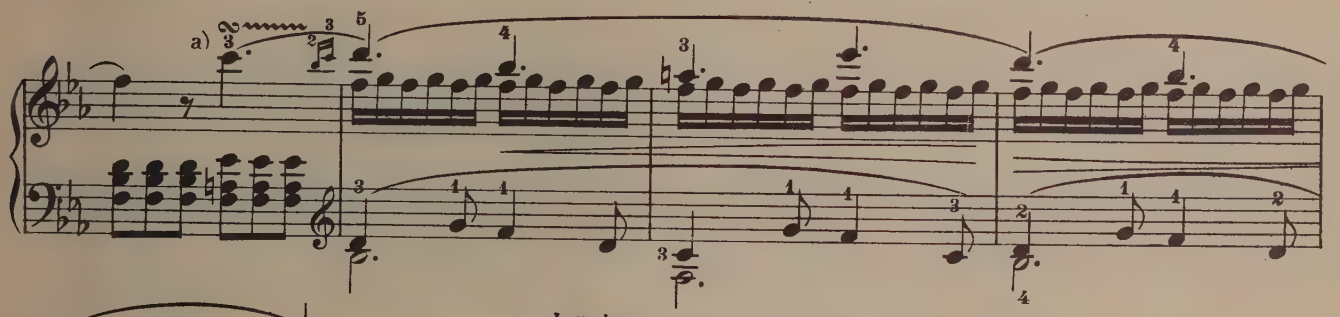
Vivacissimamente. (♩=108-112)
Im lebhaftesten Zeitmasse.

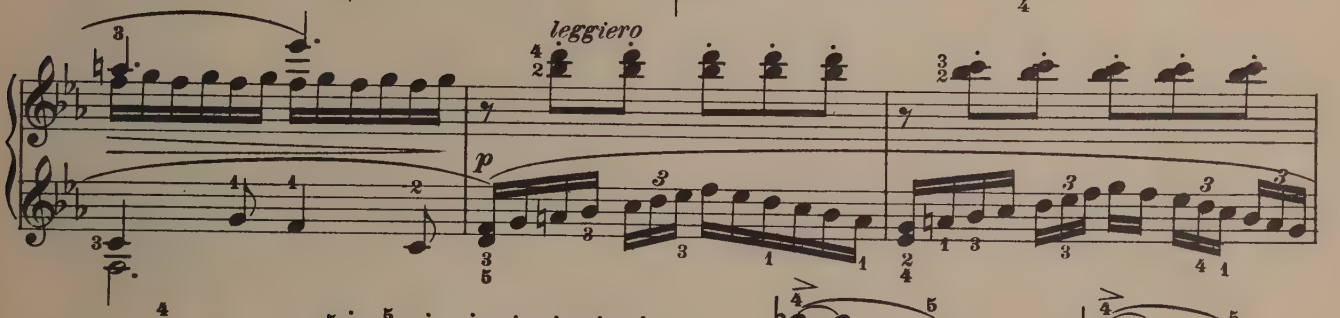


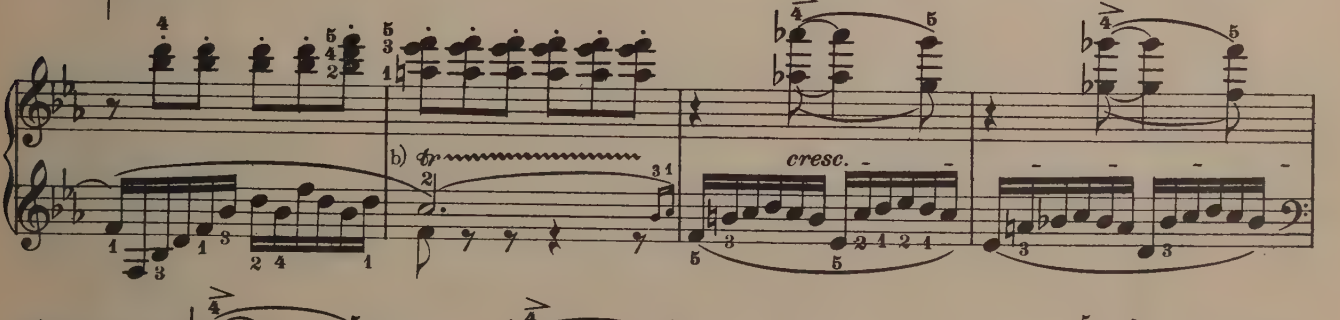

sf
ff
cresc.
Ped.
8
3
p
leggiero

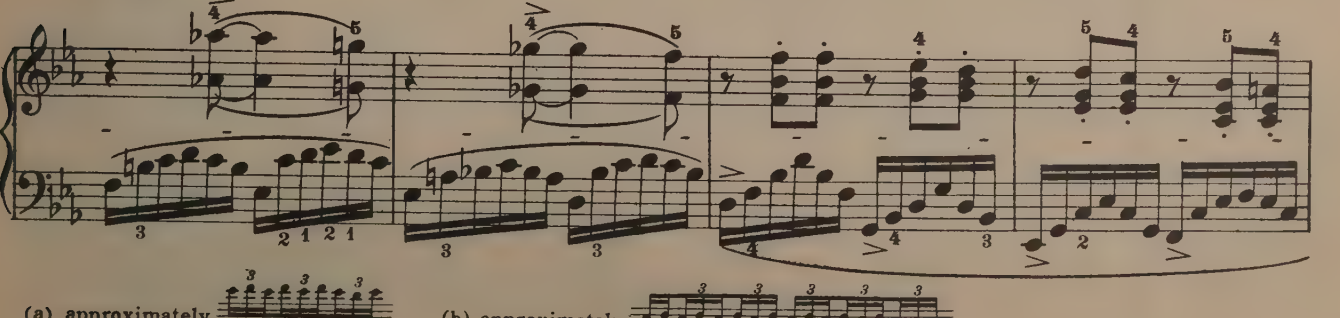


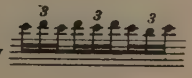


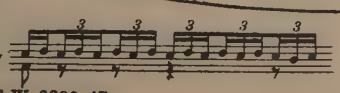


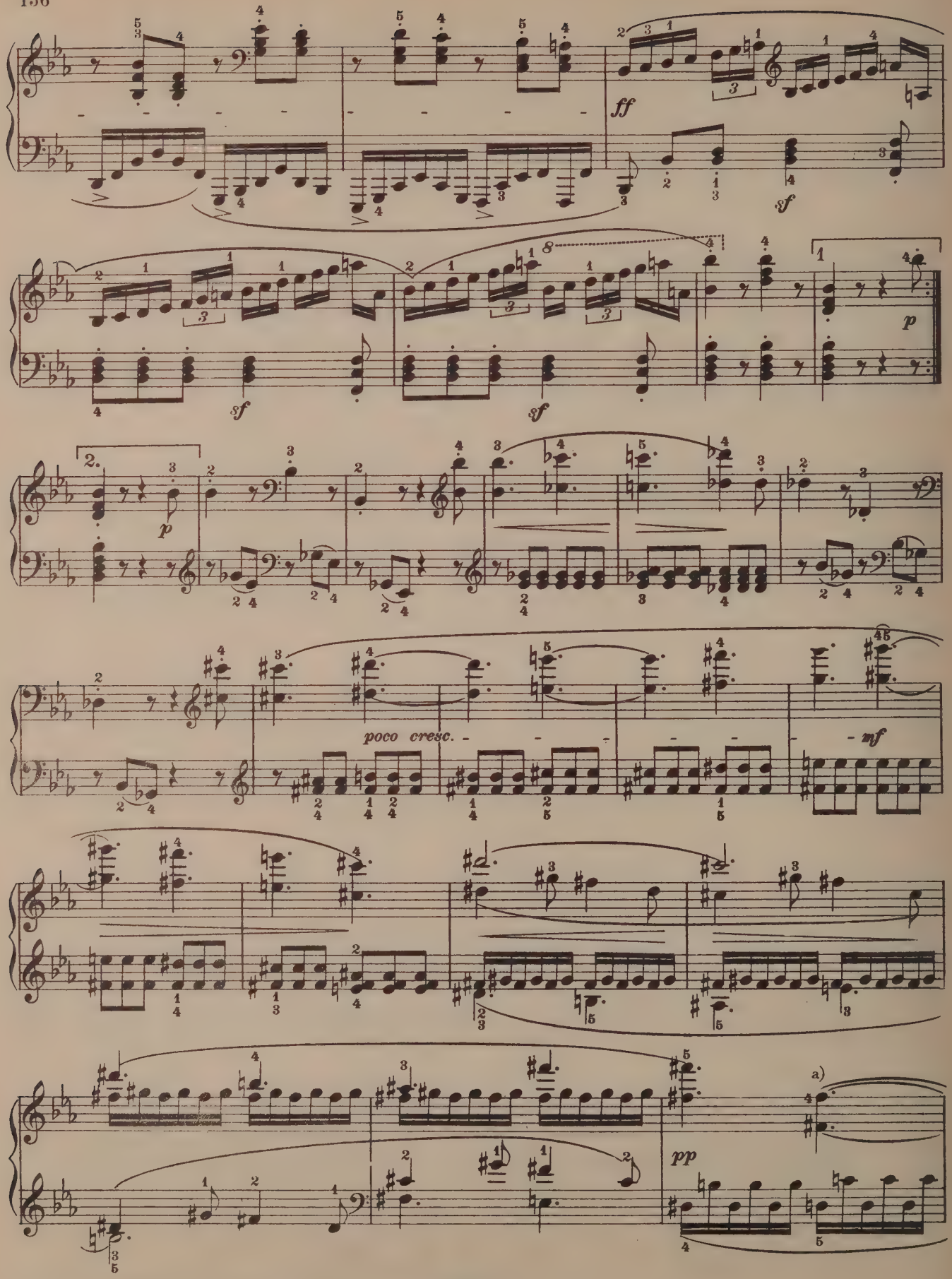




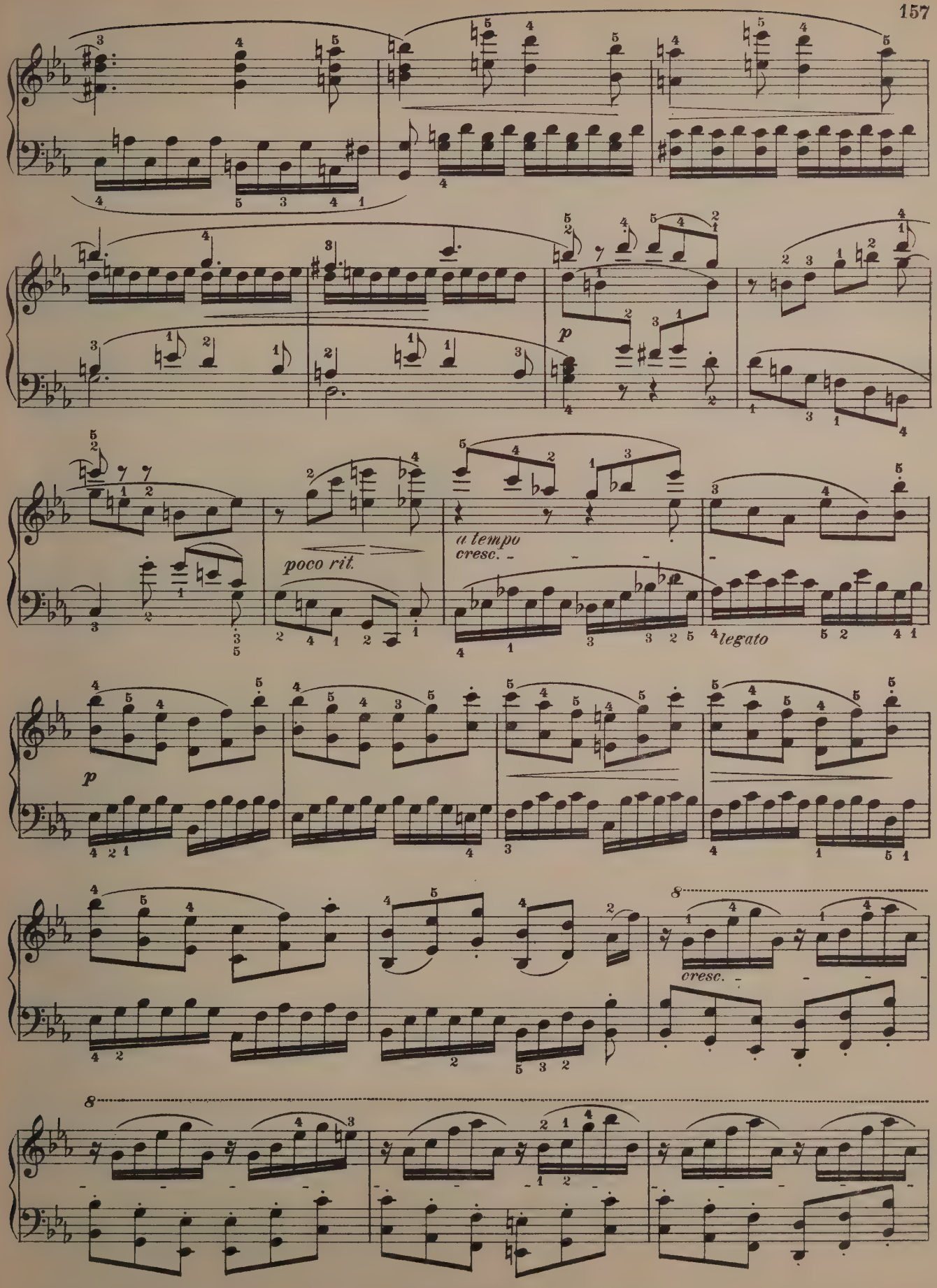


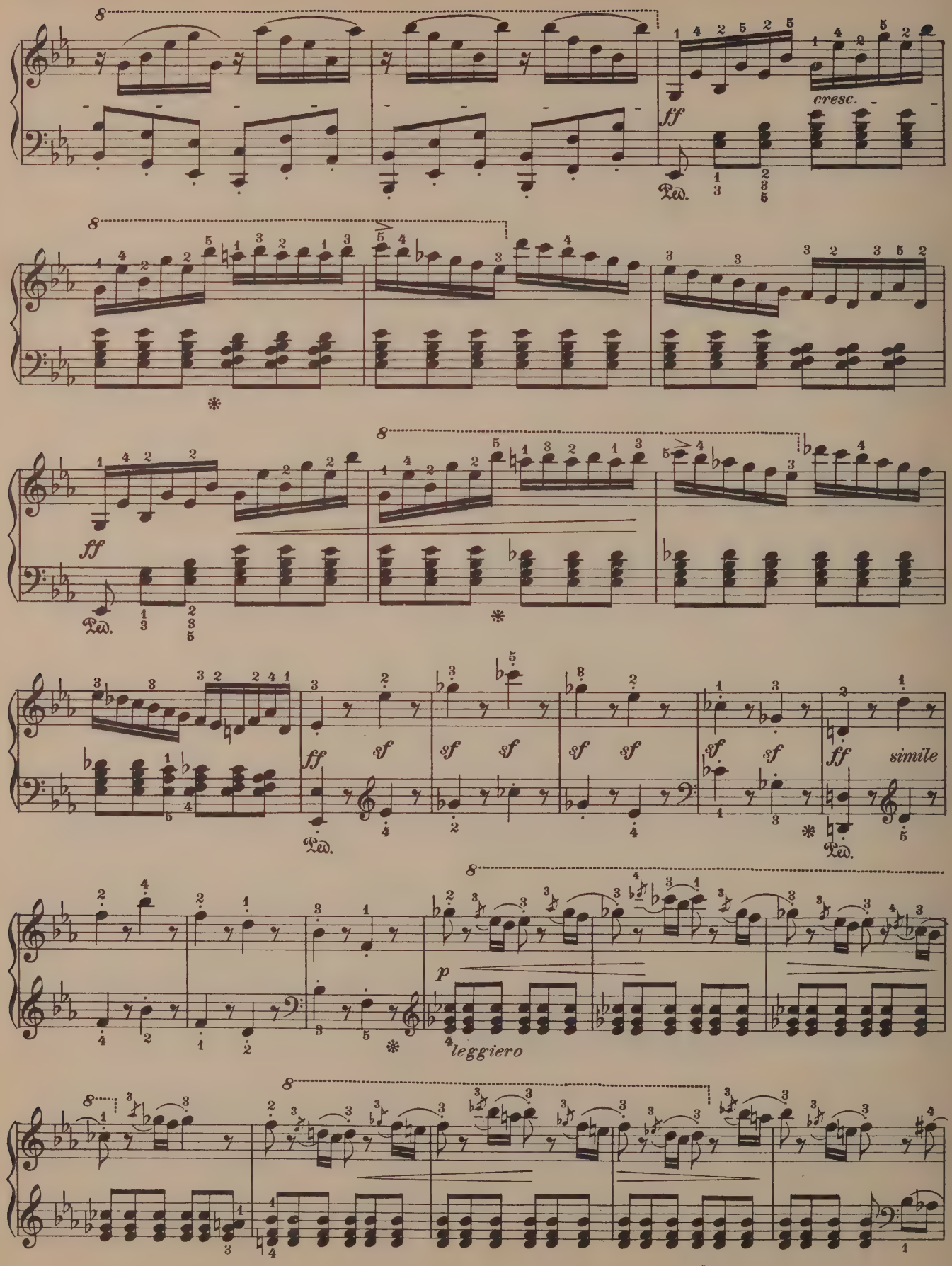
(a) approximately 

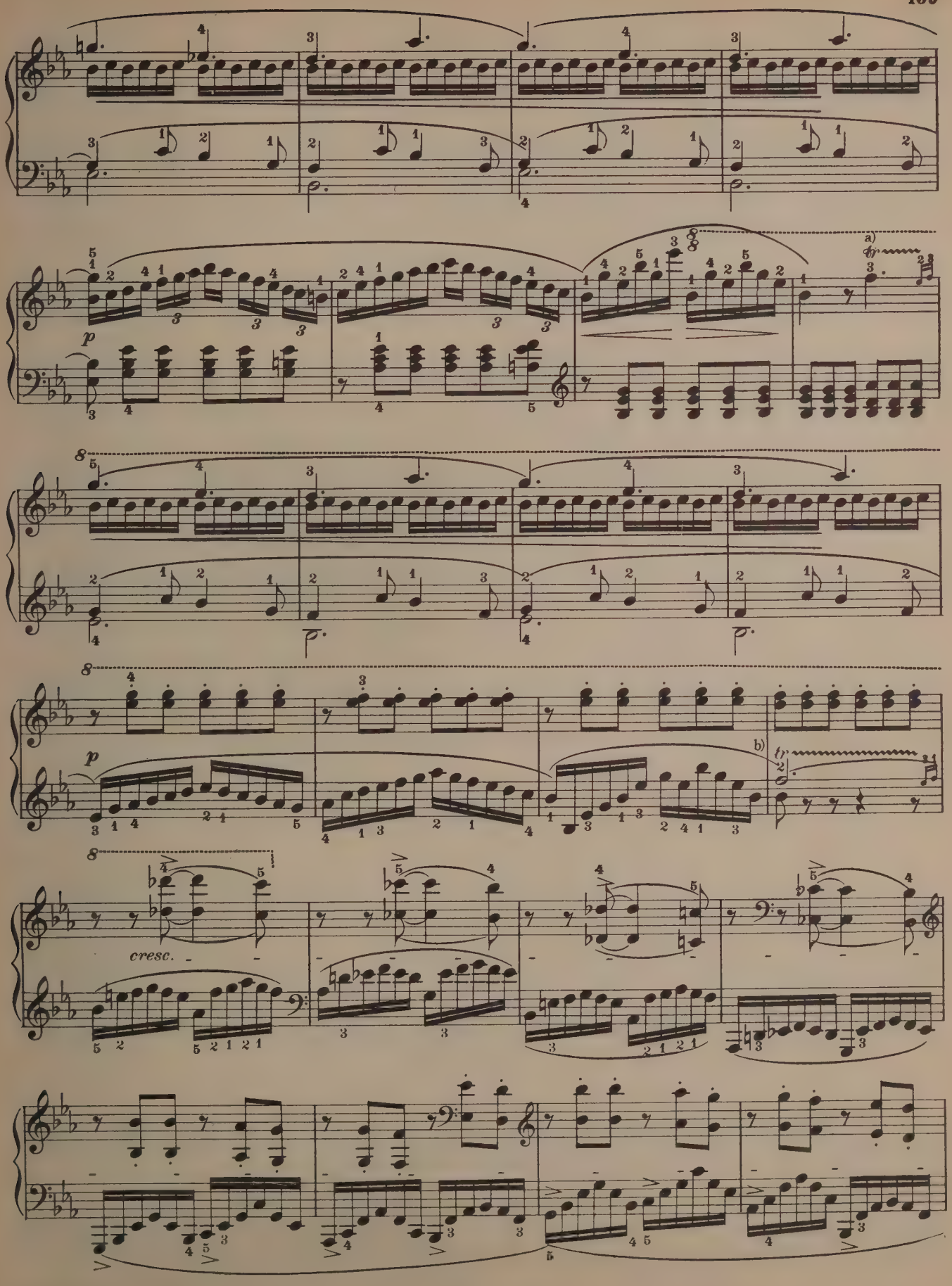
(b) approximately 



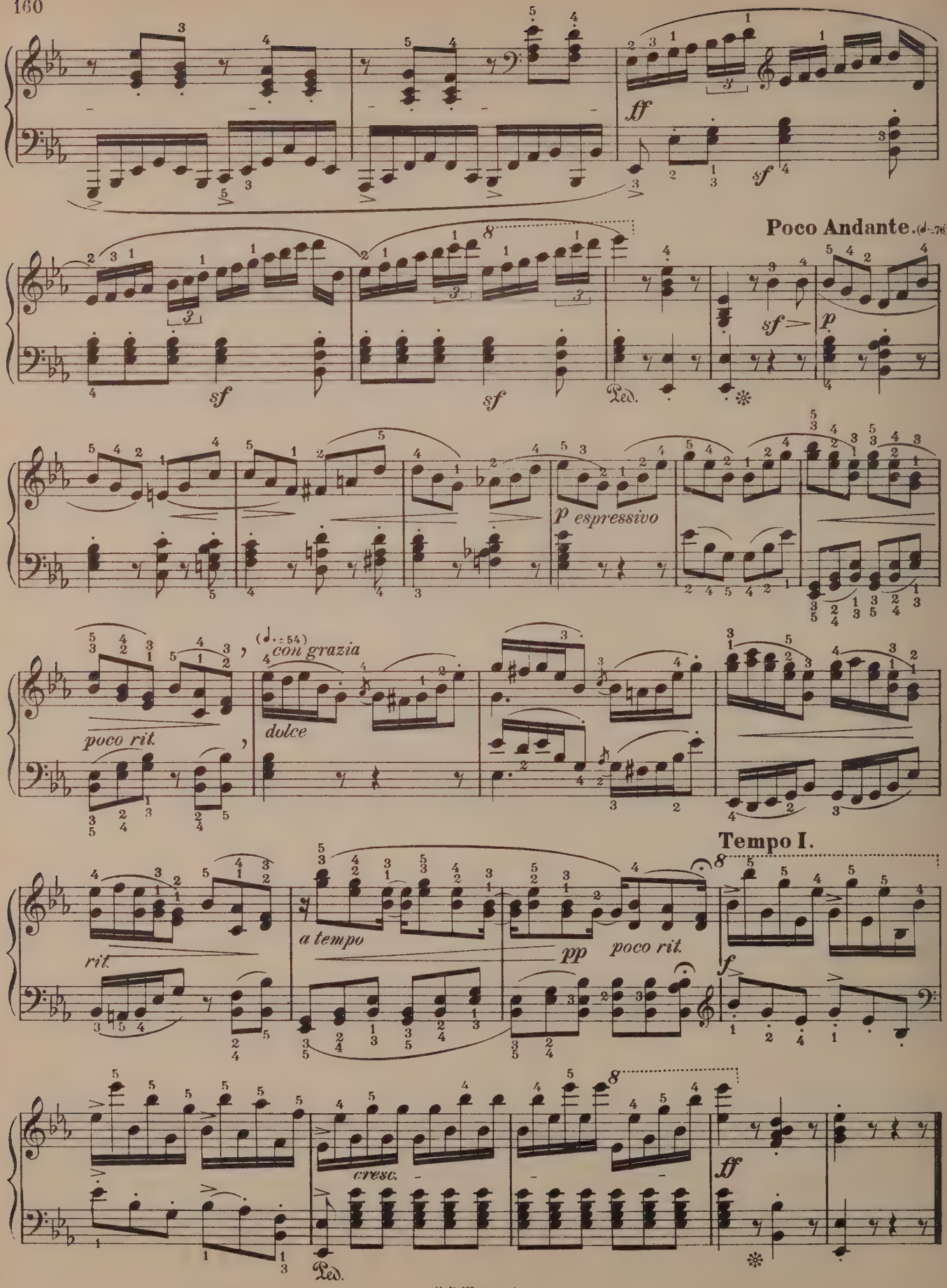
a) In some Editions these F♭ are not tied


p
poco rit.
a tempo
cresc.
legato
p
8
cresc.
8


cresc.
ff
Ped.
sf
simile
p
leggiero



a) See Note a) in Page 155 b) See note b) on page 155


ff
sf
Poco Andante. (♩=76)
sf
sf
Ped.
sf
p
p espressivo
poco rit.
(♩.=54)
con grazia
dolce
rit.
a tempo
pp
poco rit.
Tempo I.
f
cresc.
Ped.
ff

To Count von Lichnowsky

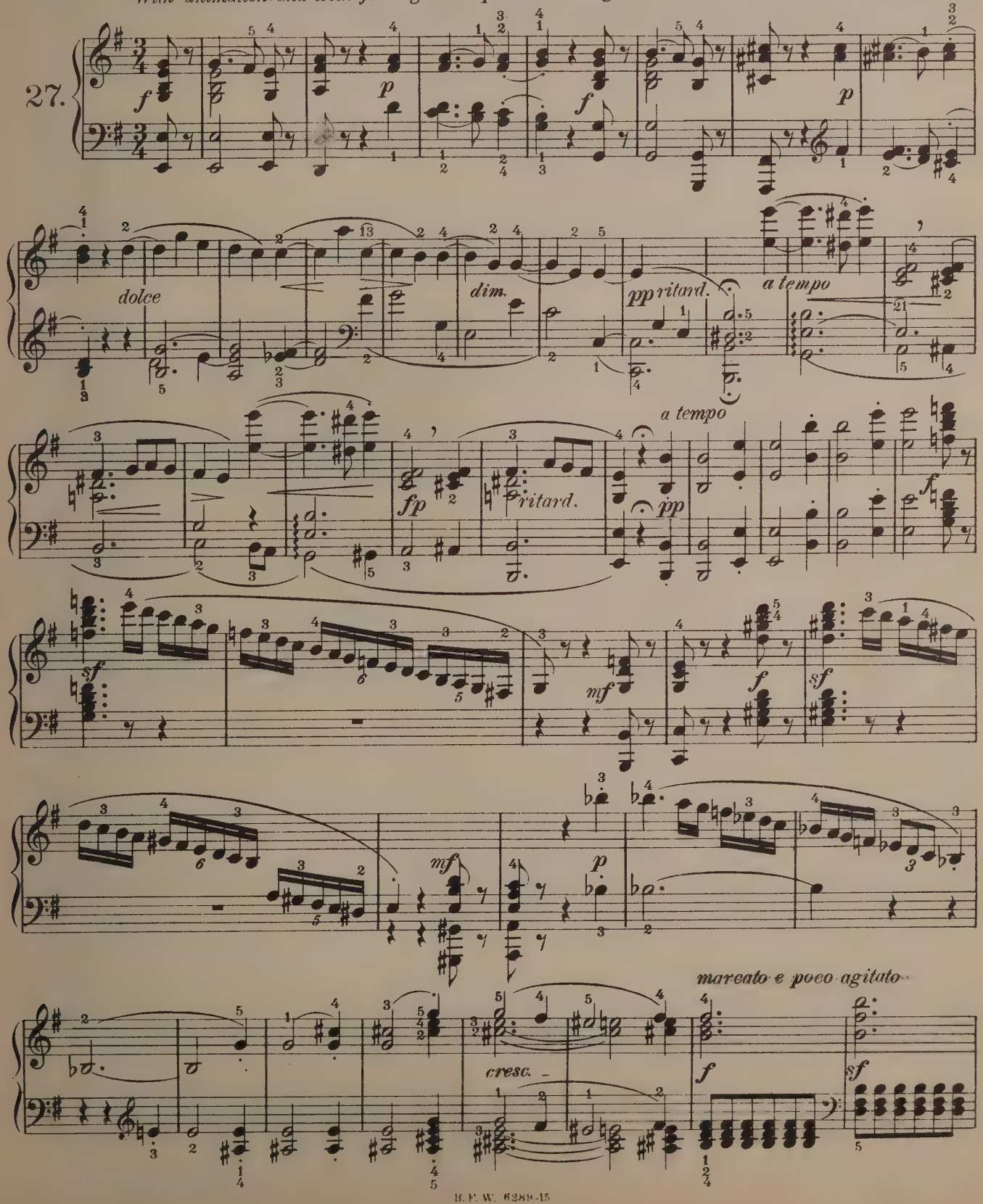
Sonata.

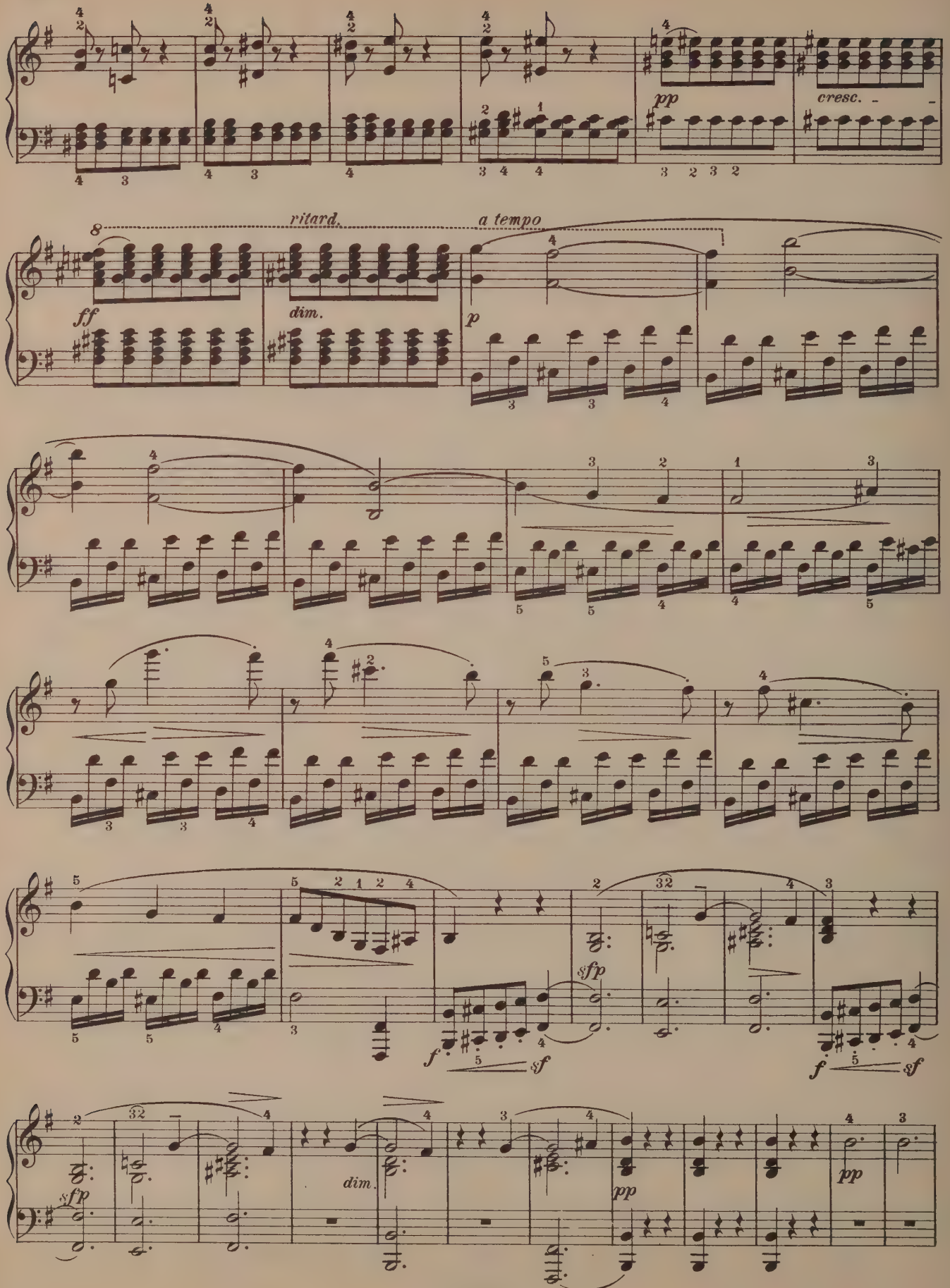
Op. 90.

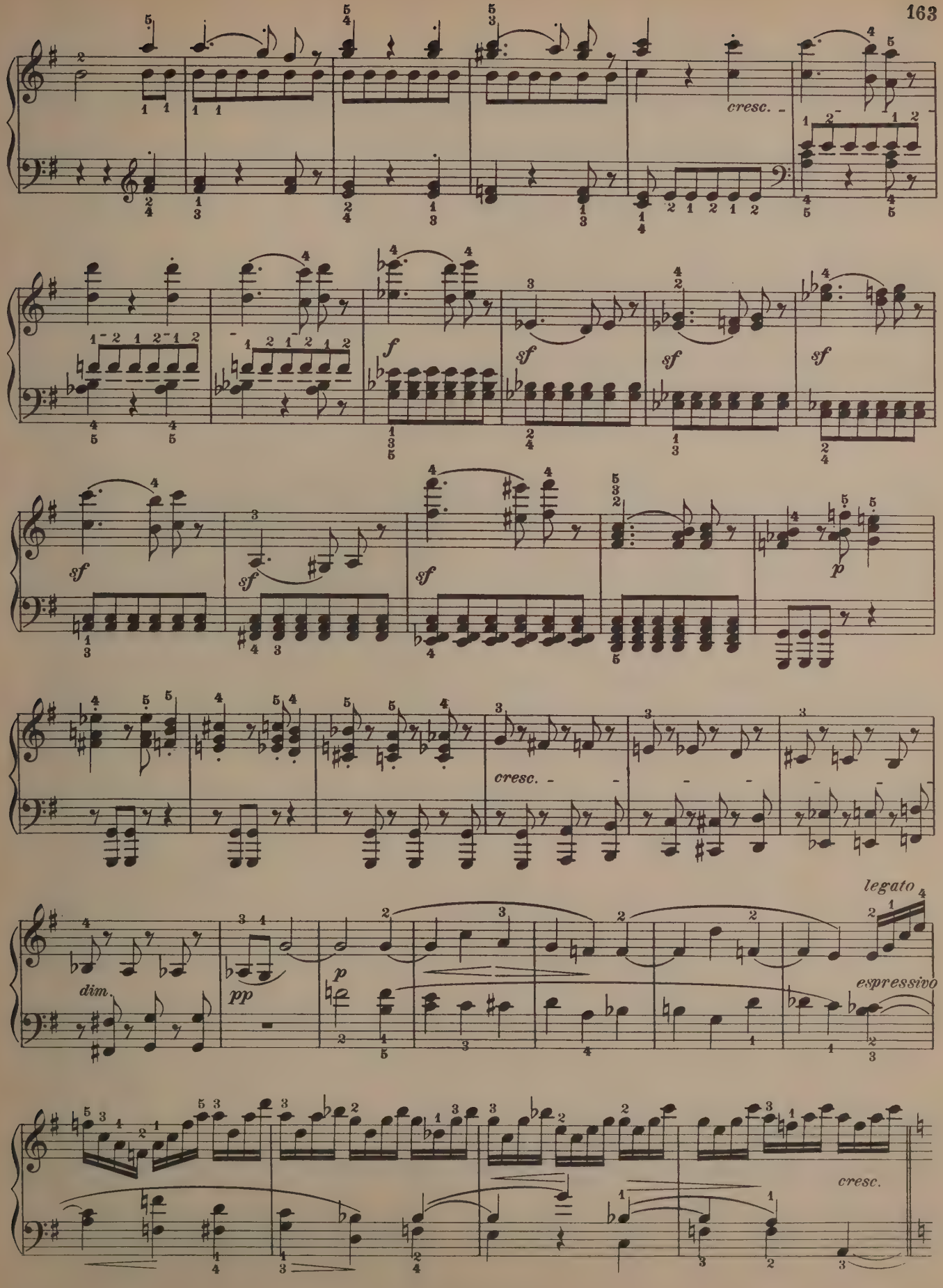
L. van BEETHOVEN.
Revised by Hans Semper.

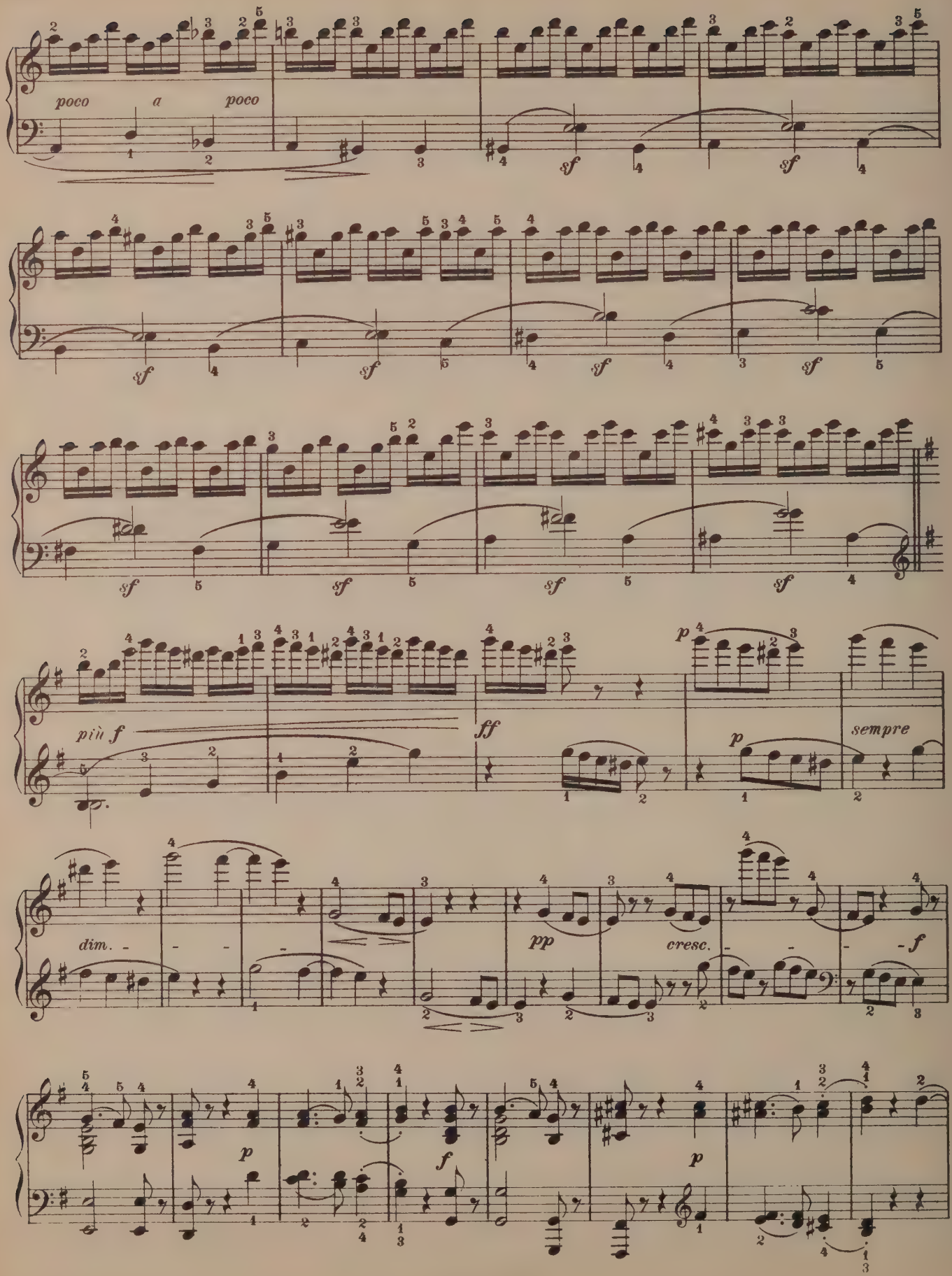
Con vivacità e sempre con sentimento ed espressione. (♩=152-160)
With animation, and with feeling and expression throughout.

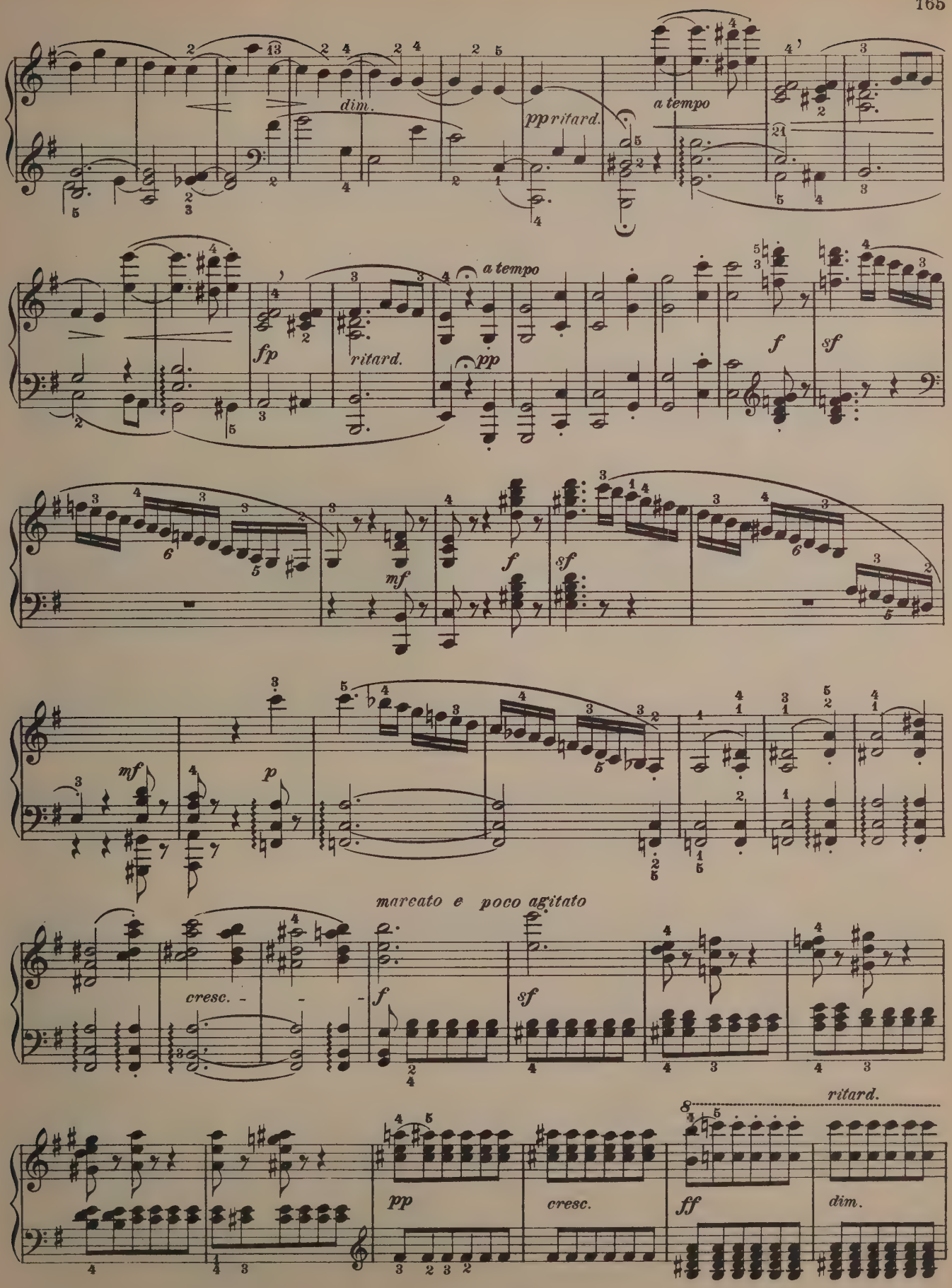
27.

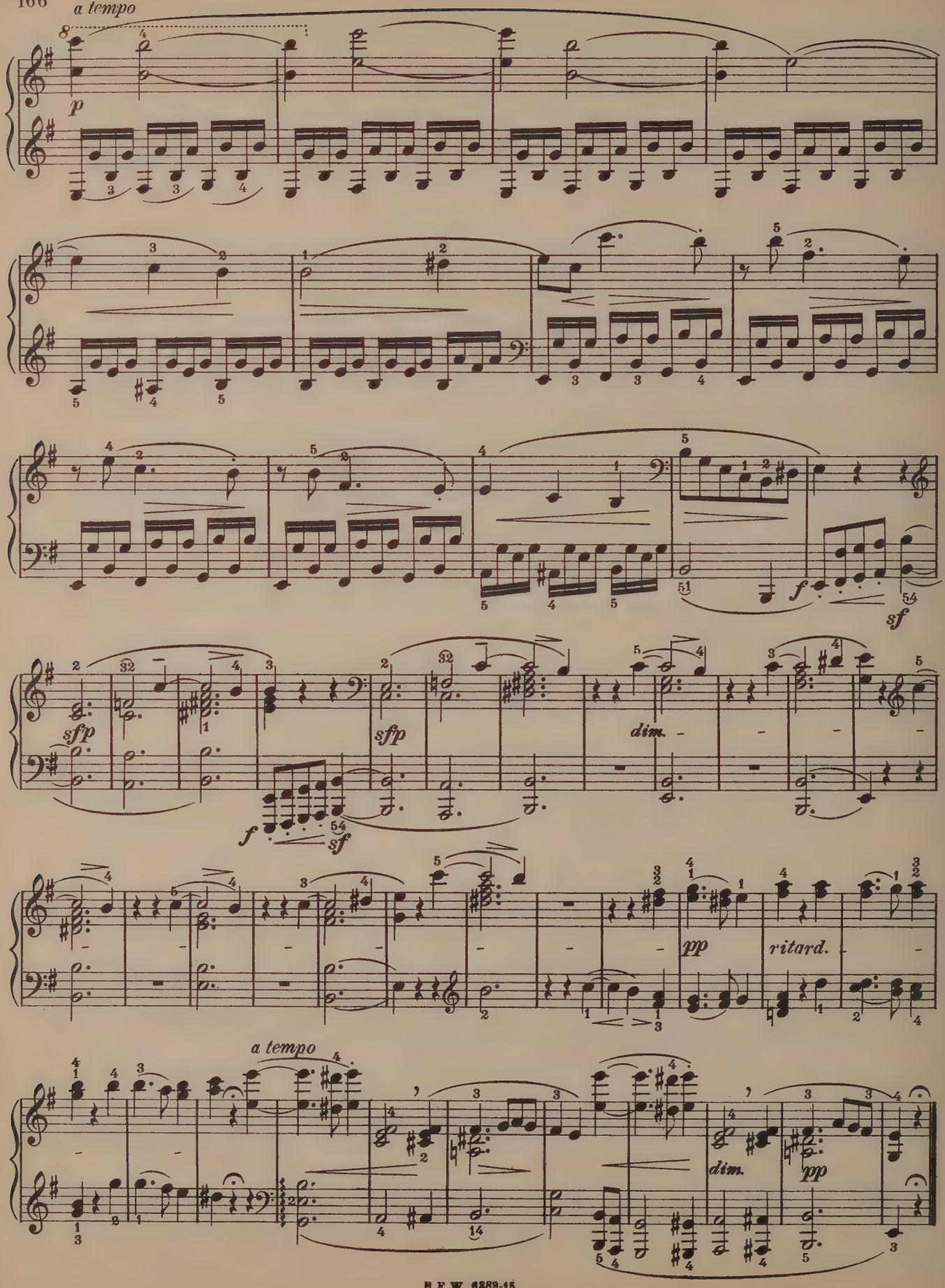



pp
cresc.
ritard.
a tempo
ff
dim.
p
sfp
f
sf
dim.
pp

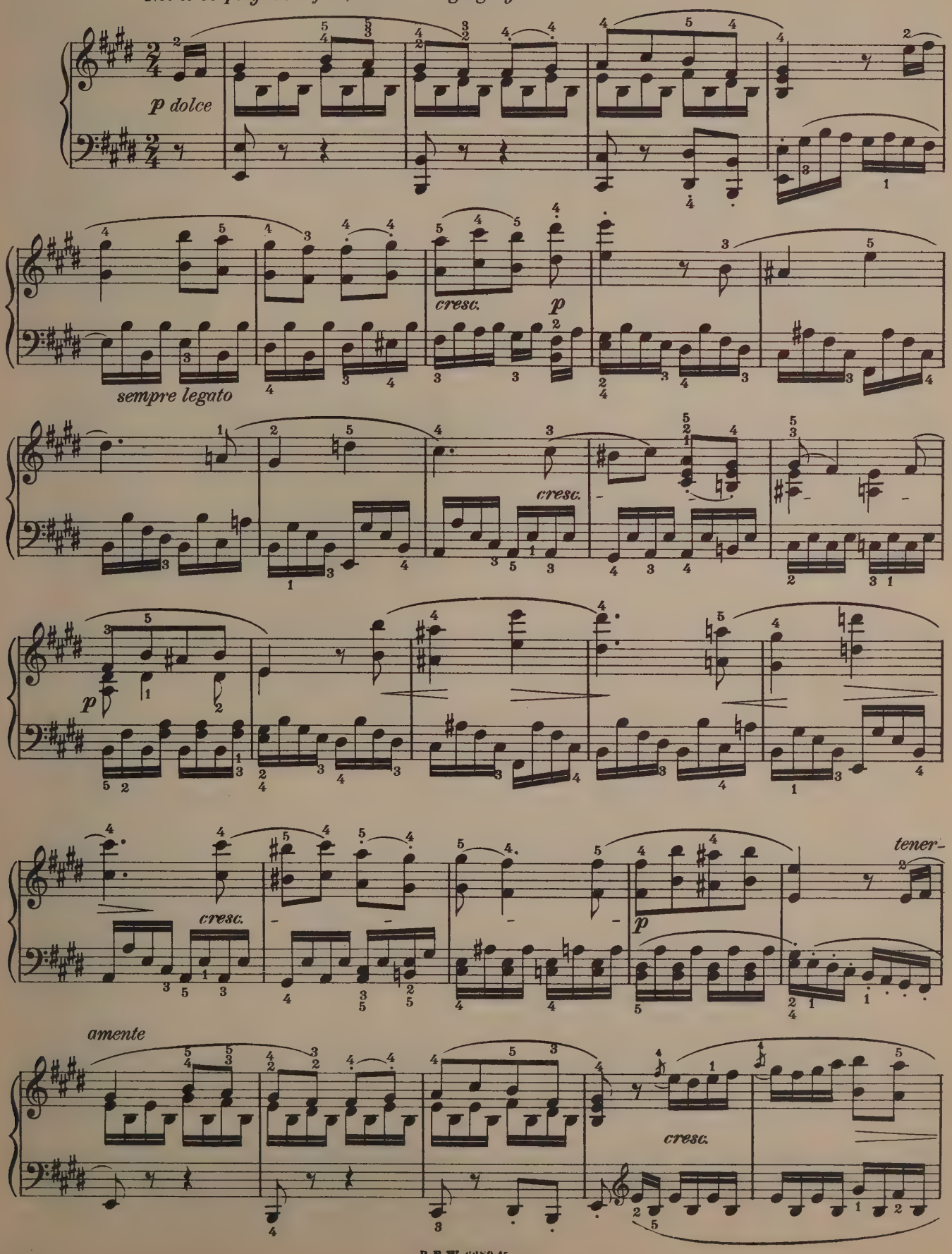

cresc.
f
sf
sf
sf
sf
sf
sf
p
cresc.
dim.
pp
p
legato
espressivo
cresc.

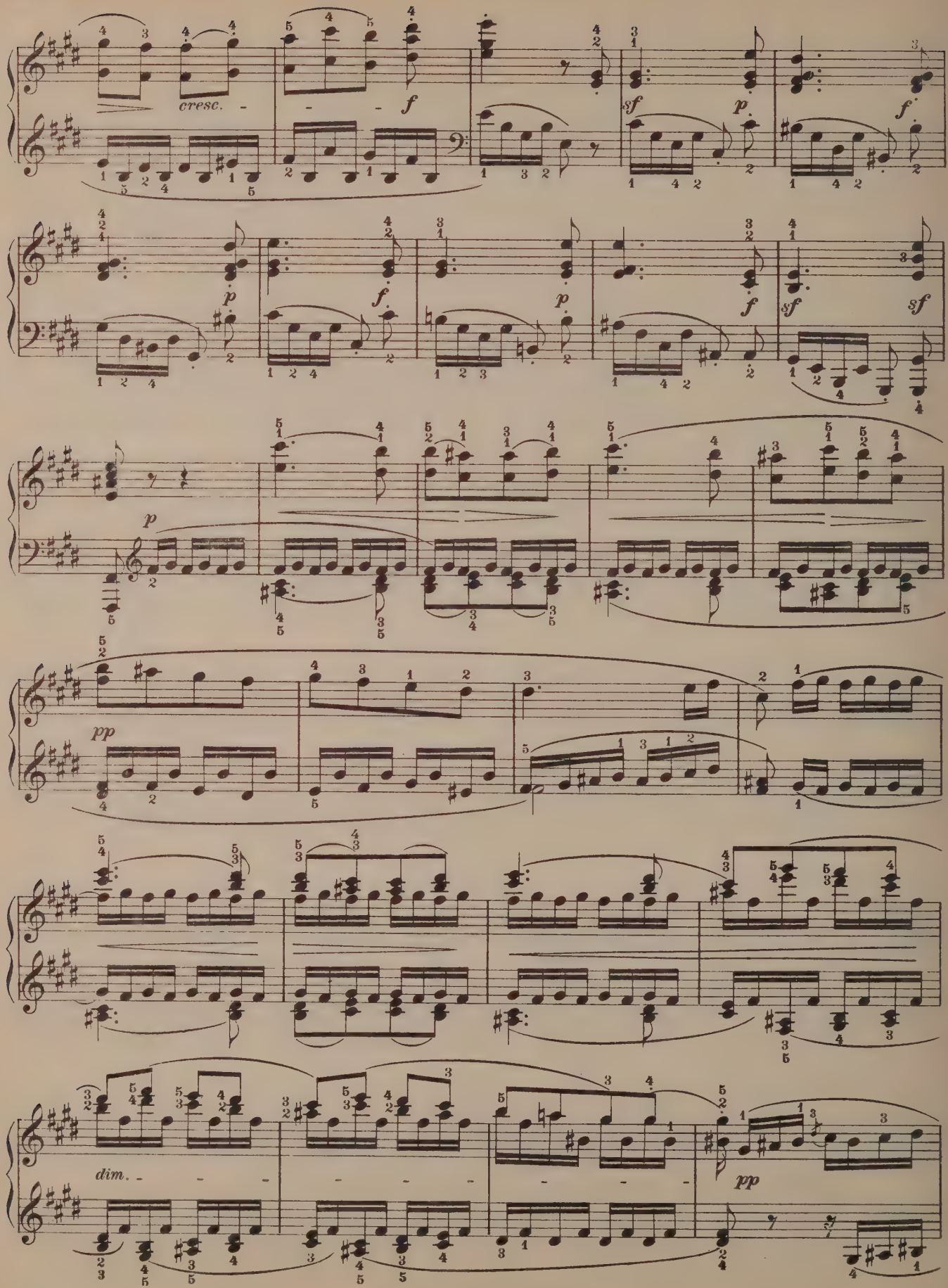

poco a poco
sf
più f
ff
p
sempre
dim.
pp
cresc.
f

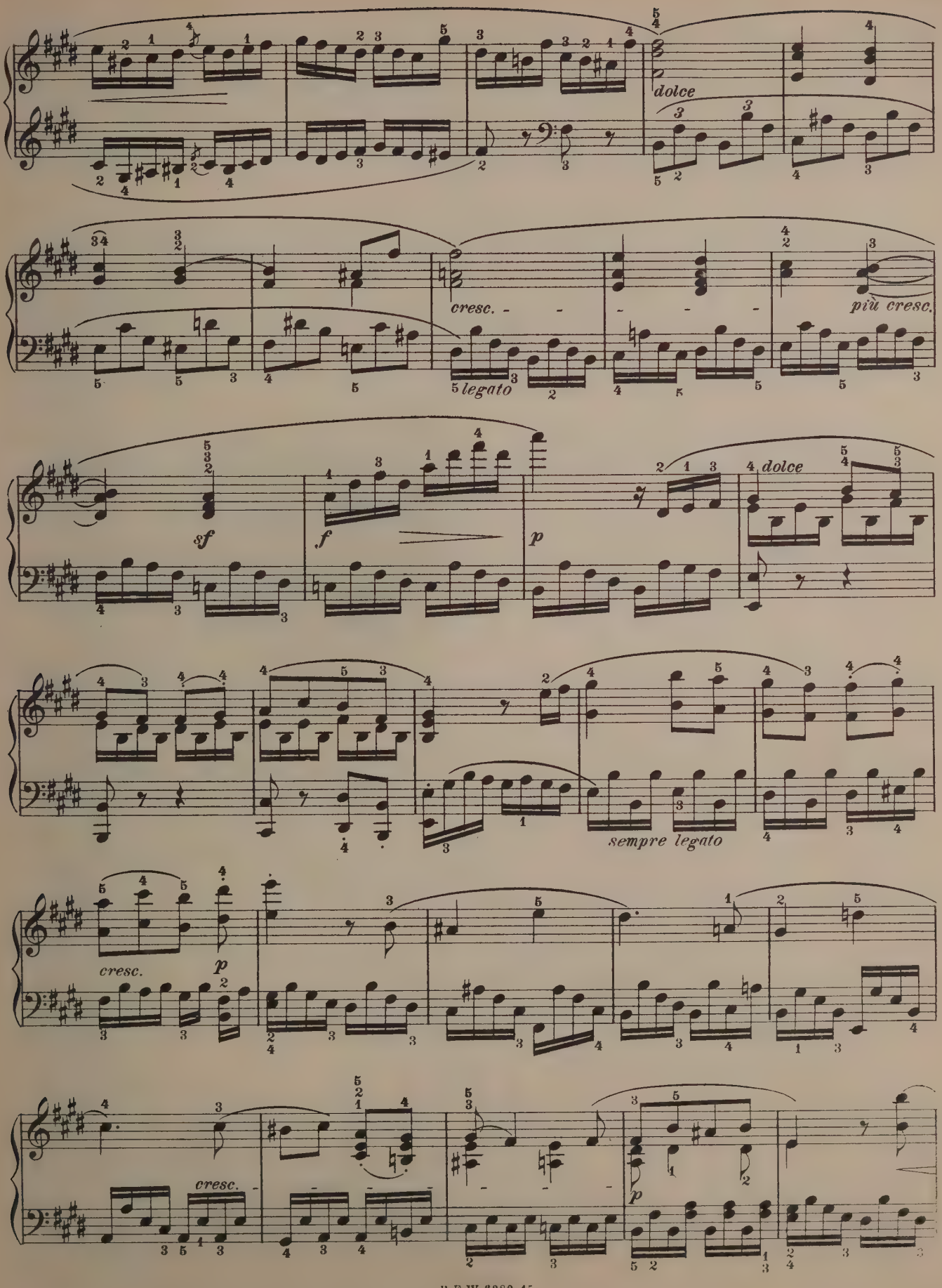

dim.
pp ritard.
a tempo
fp
ritard.
a tempo
pp
f
sf
mf
f
sf
mf
p
marcato e poco agitato
cresc.
f
sf
ritard.
pp
cresc.
ff
dim.

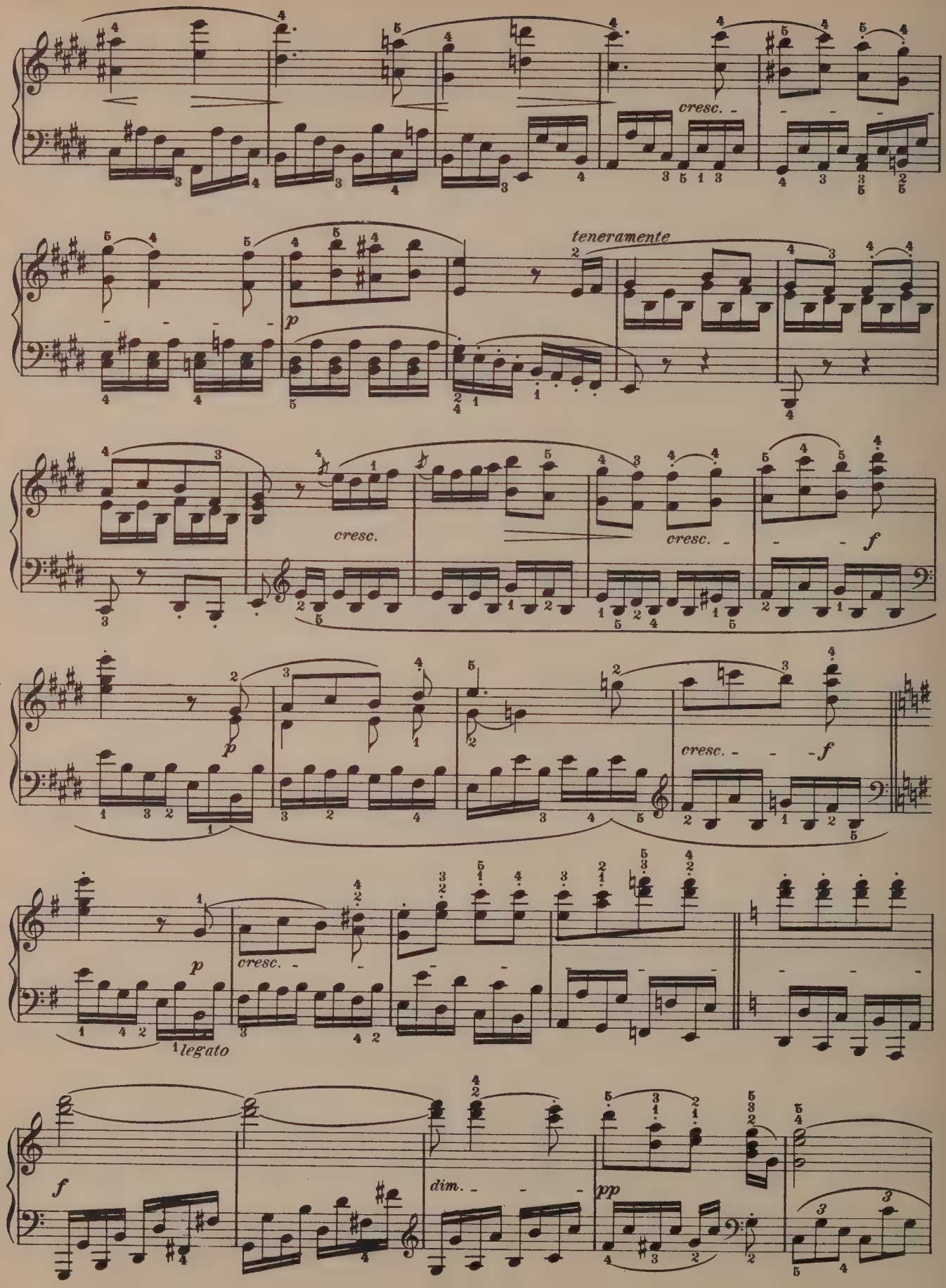

a tempo
p
f
sf
sfp
sfp
dim.
pp
ritard.
a tempo
dim.
pp

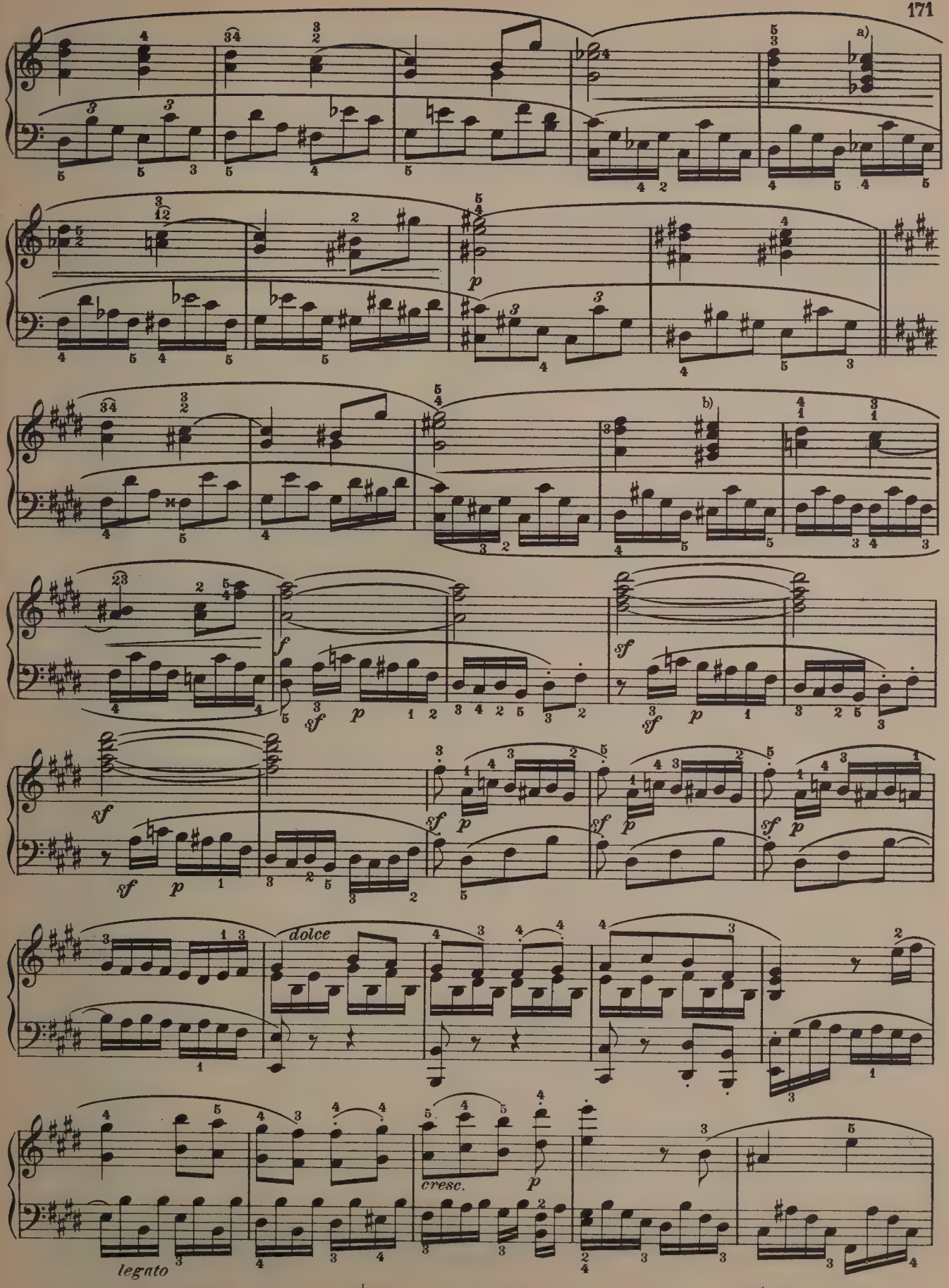
Non troppo vivo e cantabile assai. (♩= 84)
Not to be played too fast, and in a singing style.




cresc.
f
sf
p
f
p
f
p
f
sf
sf
p
pp
dim.
pp

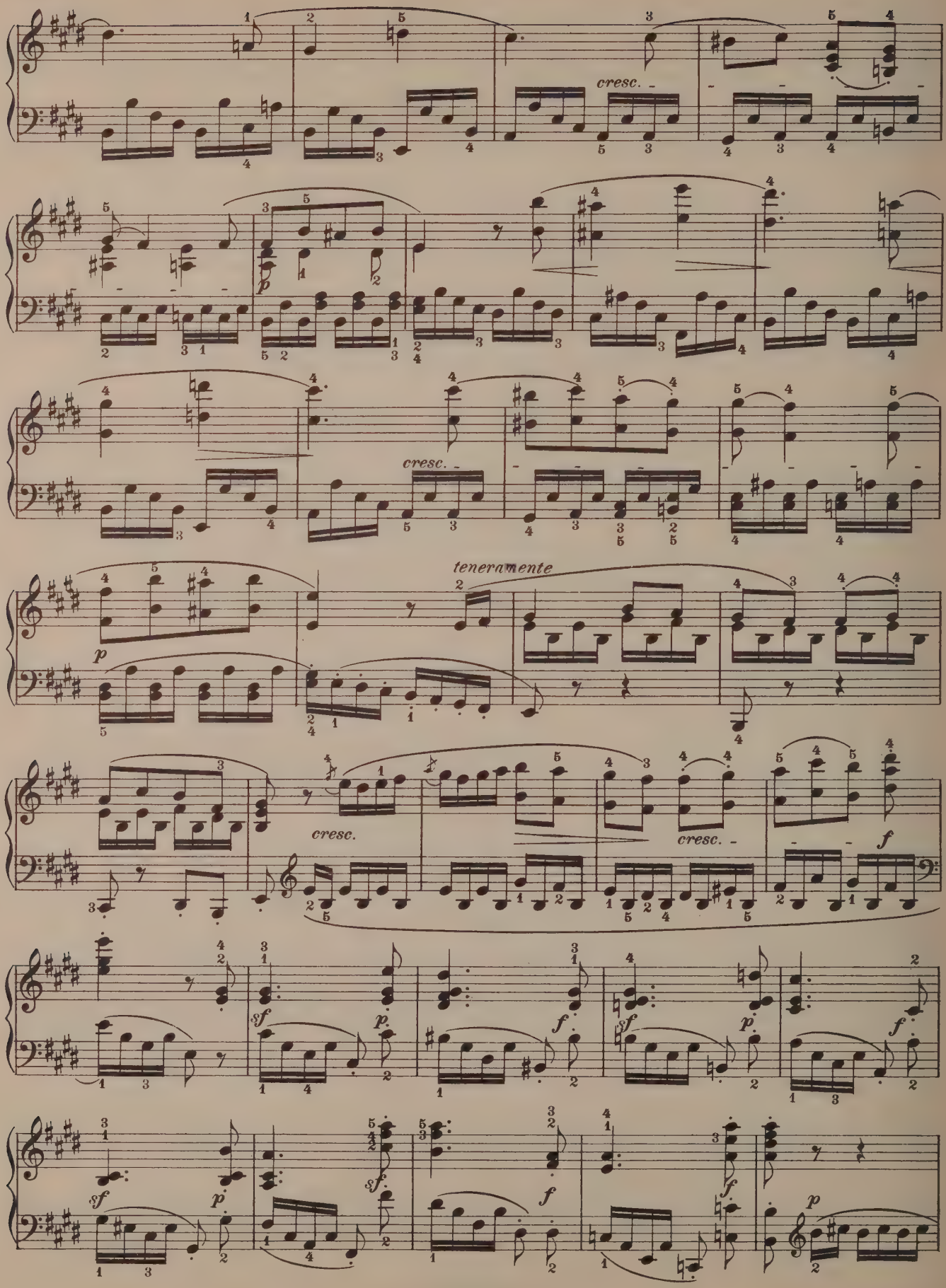

dolce
cresc.
legato
più cresc.
sf
f
p
dolce
sempre legato
cresc.
p
cresc.
p

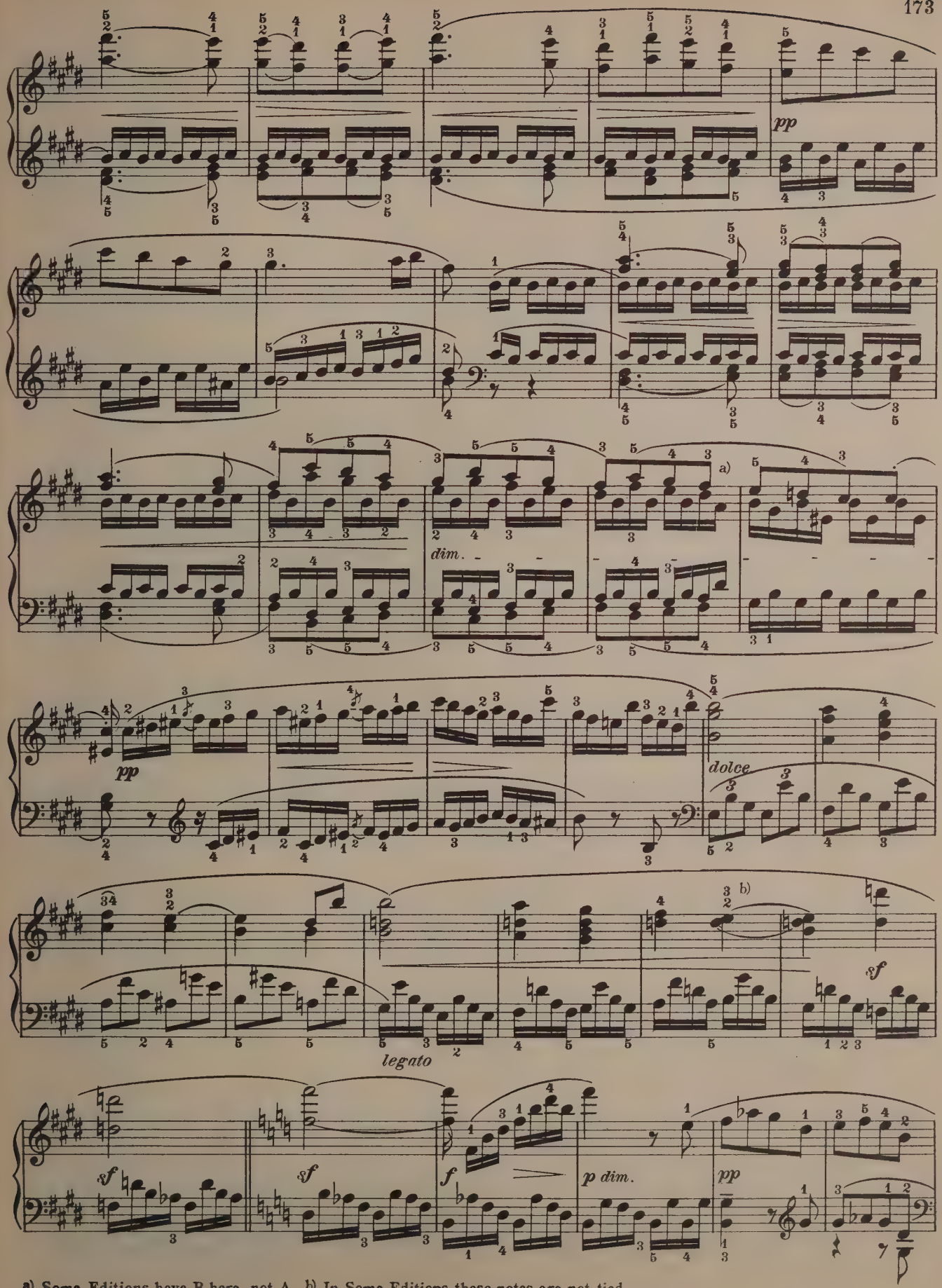

cresc.
teneramente
p
cresc.
cresc.
f
p
cresc.
f
p
cresc.
legato
f
dim.
pp



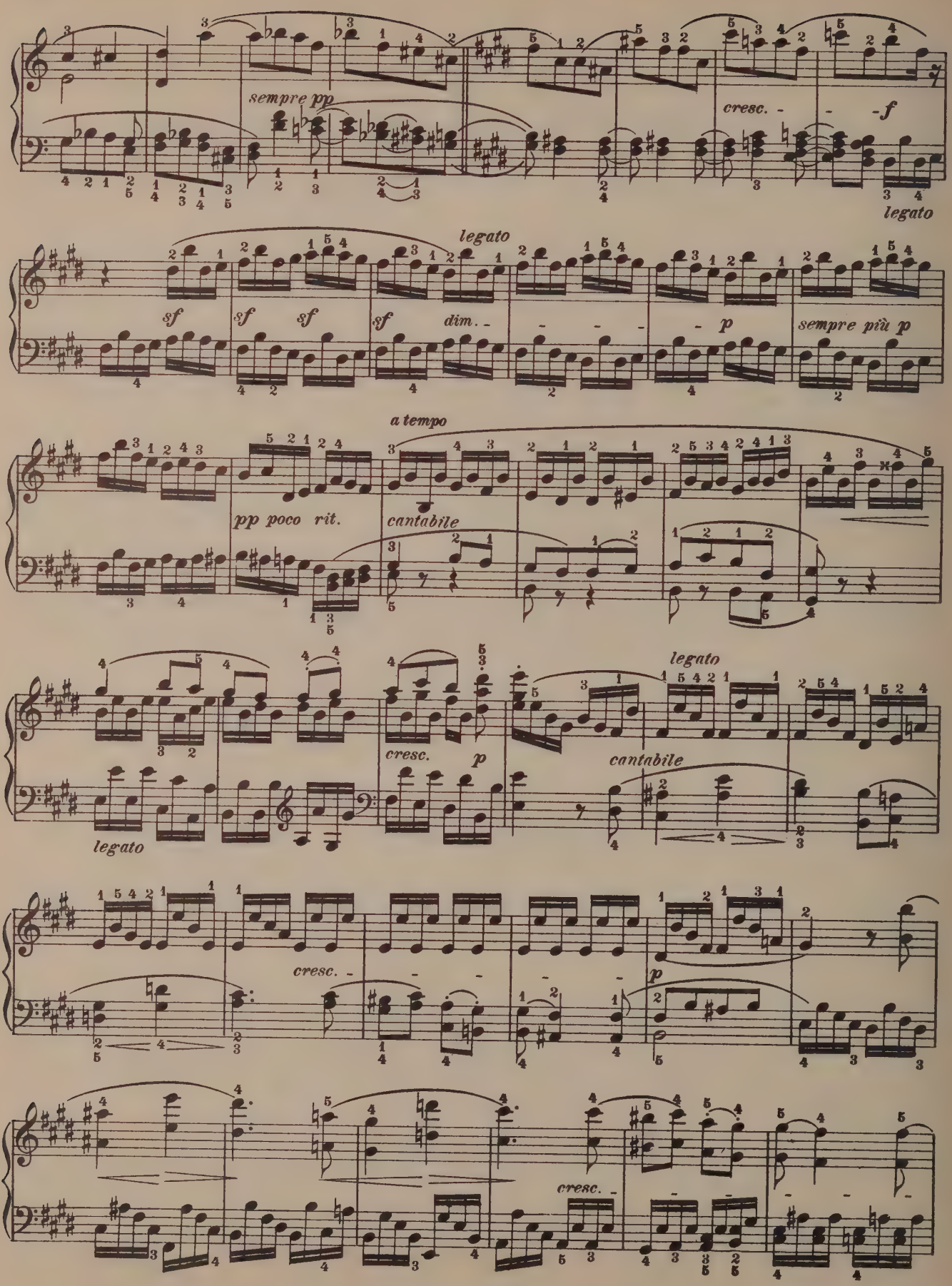
a) In some Editions this chord appears thus:

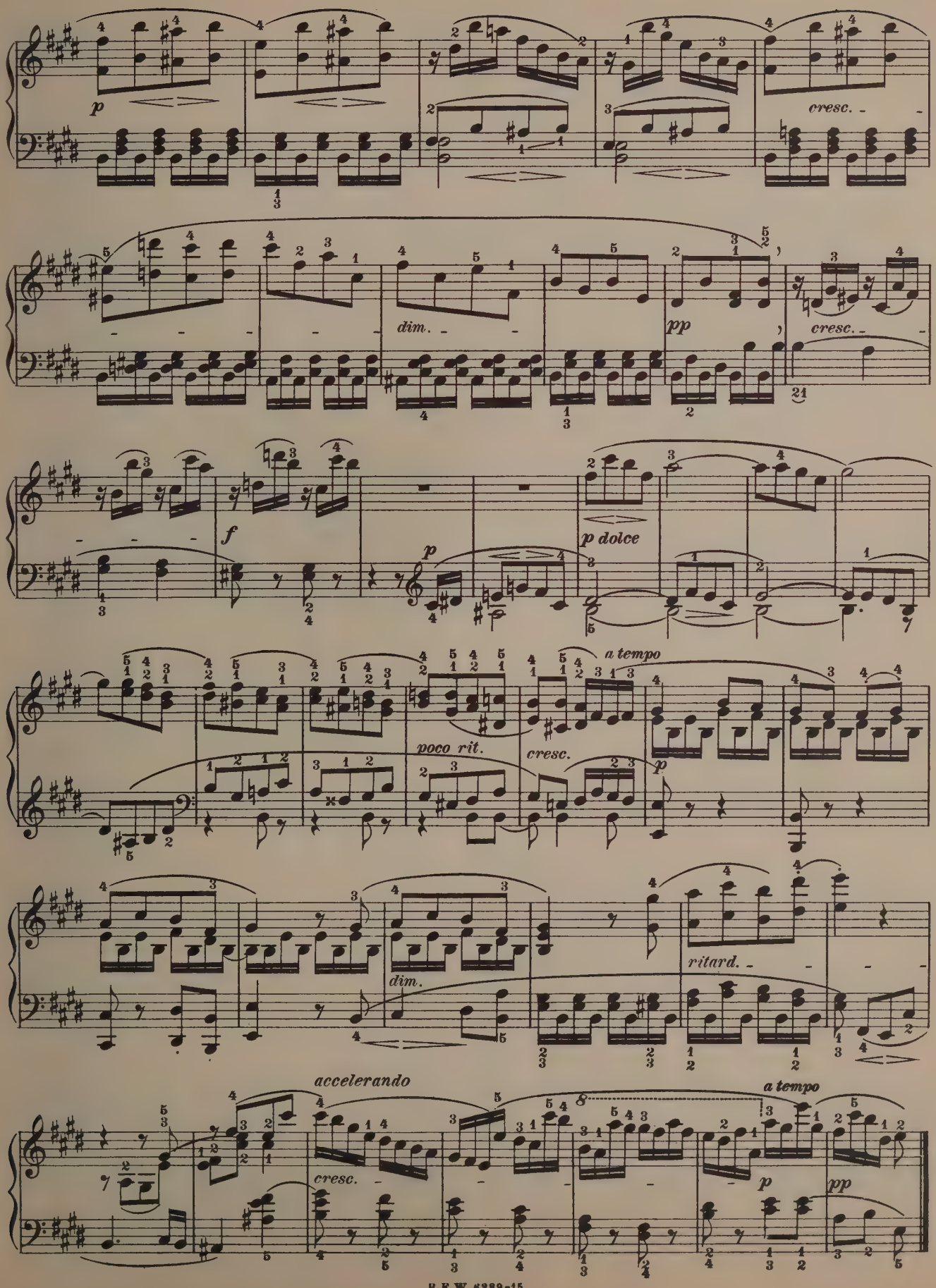
b) In some Editions this chord appears thus:


cresc.
p
cresc.
teneramente
p
cresc.
cresc.
f
sf
p
f
sf
p
f
sf
p
sf
f
f
p



a) Some Editions have B here, not A. b) In Some Editions these notes are not tied.


sempre pp
cresc.
-f
legato
legato
sf
sf
sf
sf
dim.
p
sempre più p
a tempo
pp poco rit.
cantabile
legato
cresc.
p
cantabile
legato
cresc.
p
cresc.


p
cresc.
dim.
pp
cresc.
f
p
p dolce
a tempo
poco rit.
cresc.
p
dim.
ritard.
accelerando
cresc.
a tempo
p
pp

To Baroness Dorothea Ertmann.

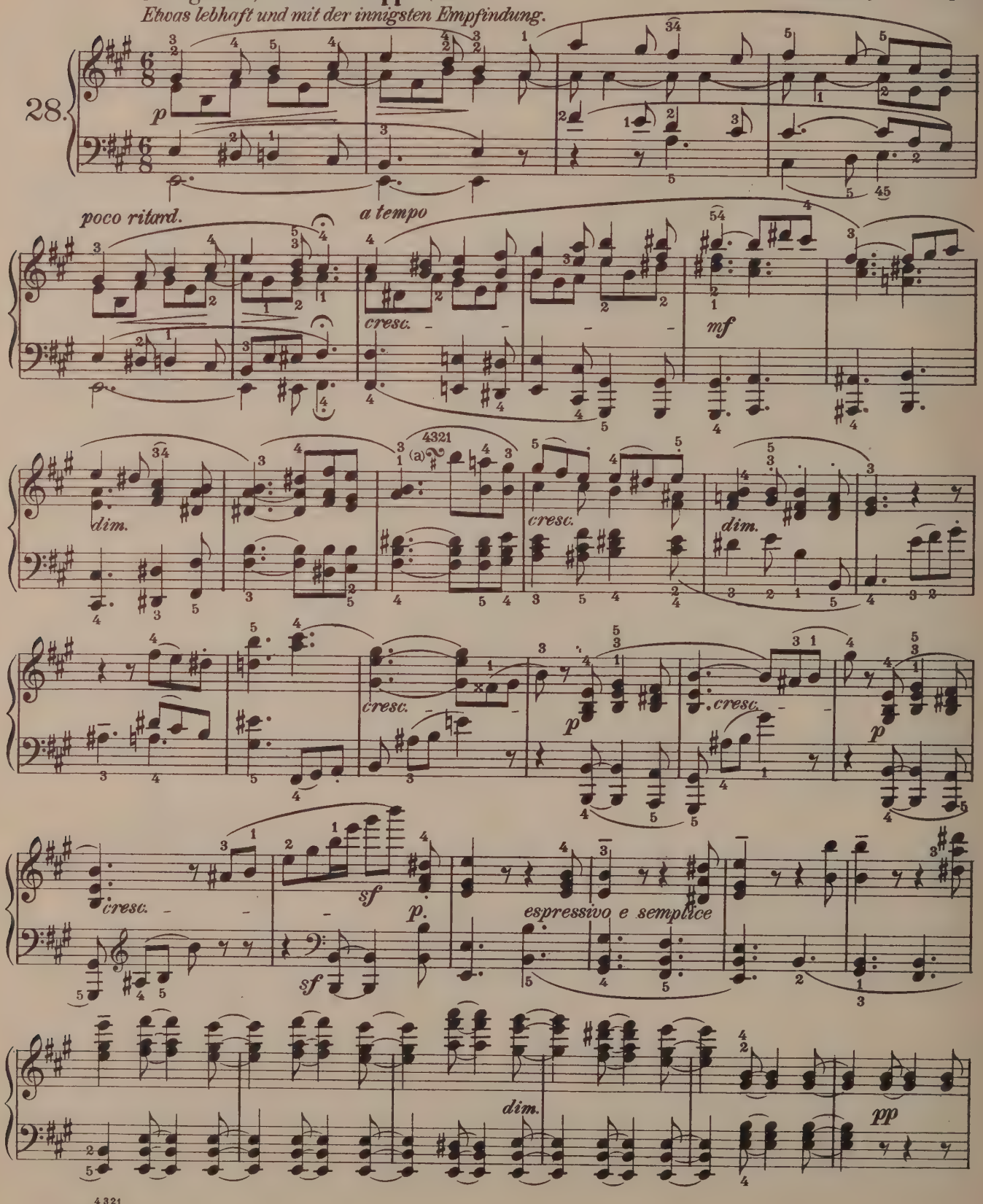
Sonata.

Op. 101.

L. van BEETHOVEN.
Revised by Hans Semper.

Allegretto, ma non troppo. (♩= 69-76)
Etwas lebhaft und mit der innigsten Empfindung.

28.



(a)

cresc. f p f p cresc.

f sf sf f

sf sf sf sf

molto espressivo

p

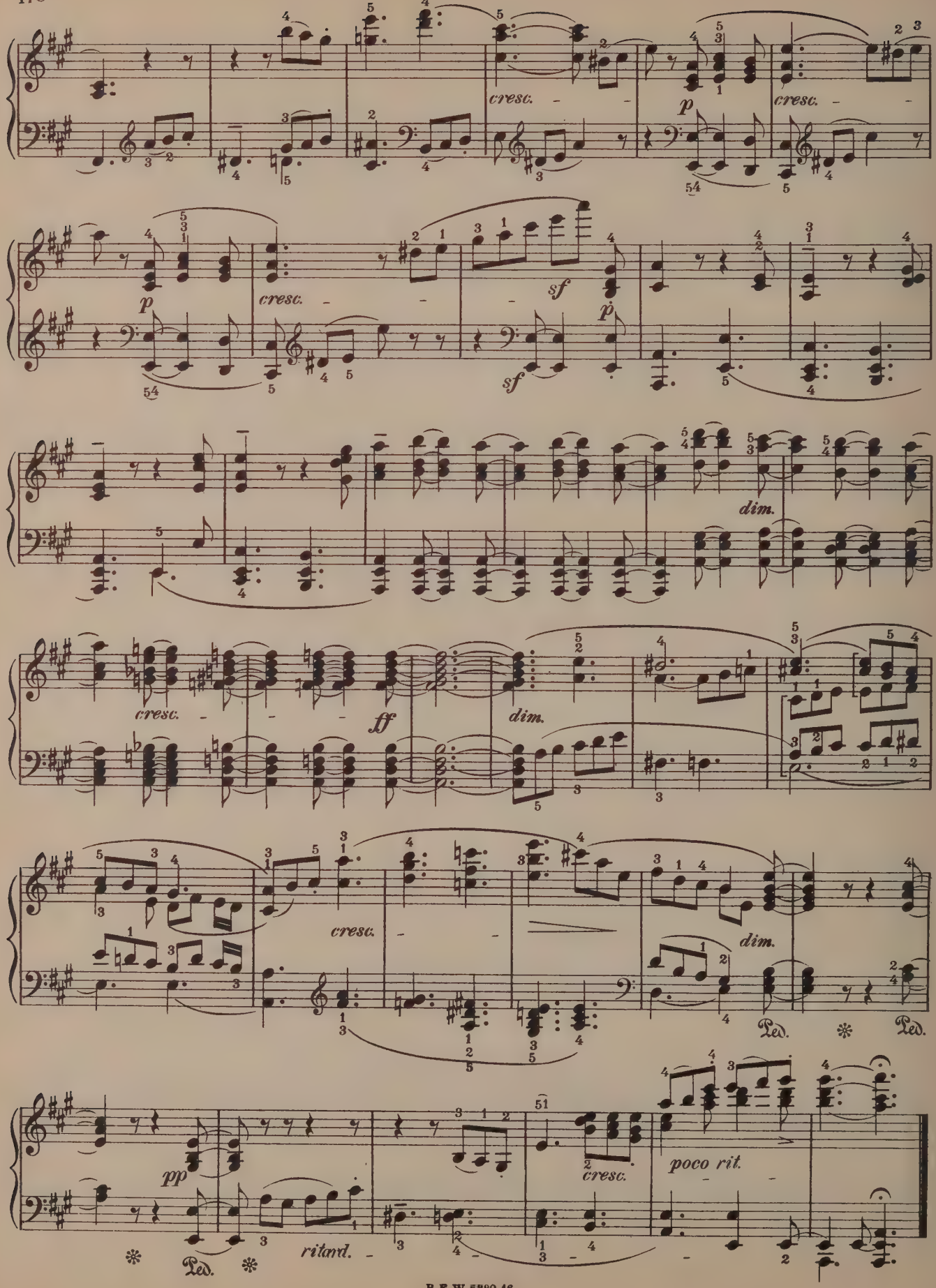
cresc. mf

4321

(b)

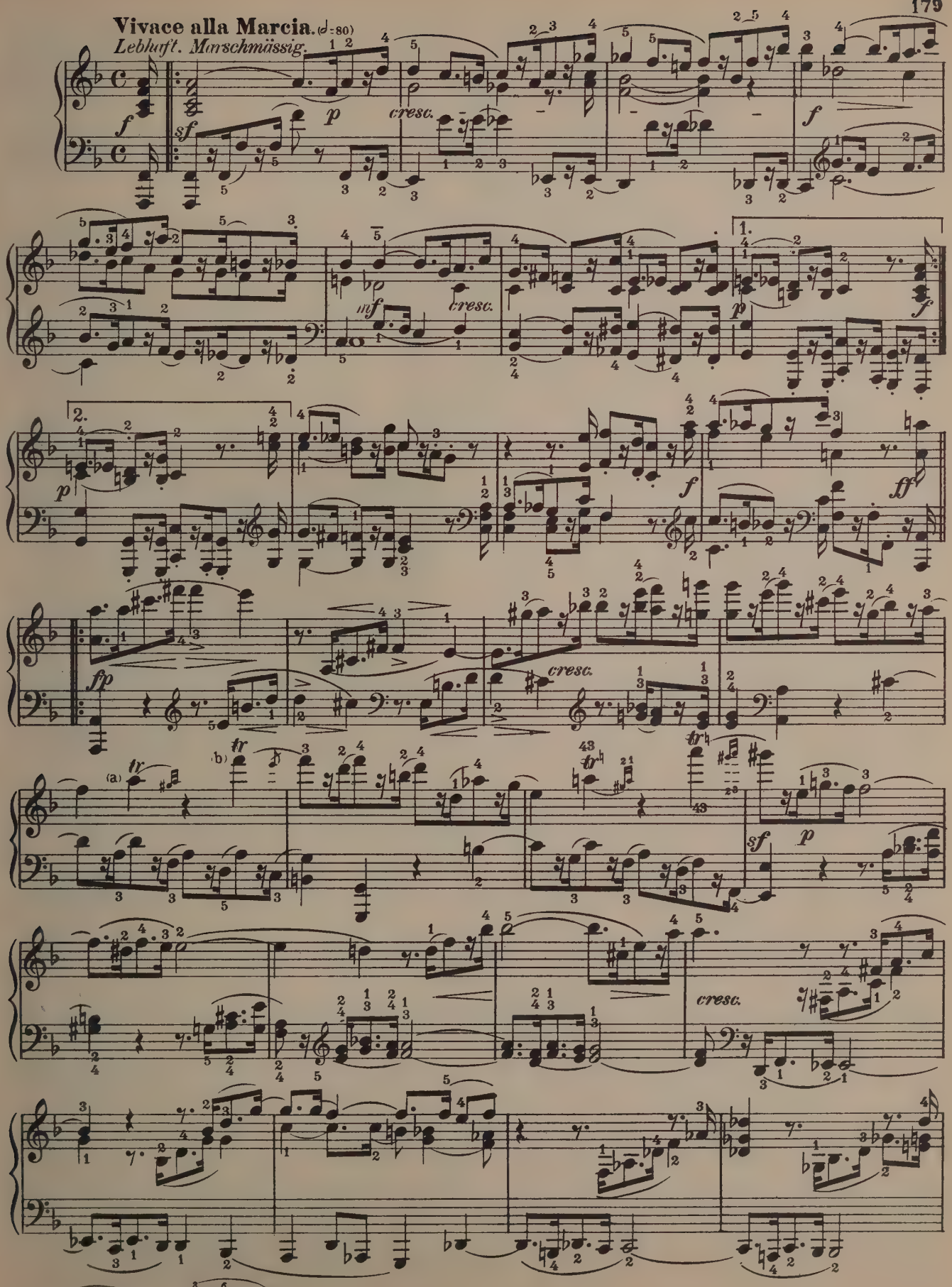
dim. cresc. dim.

(a) In some Editions the C and A are tied thus: — (b) See note (A) on page 176

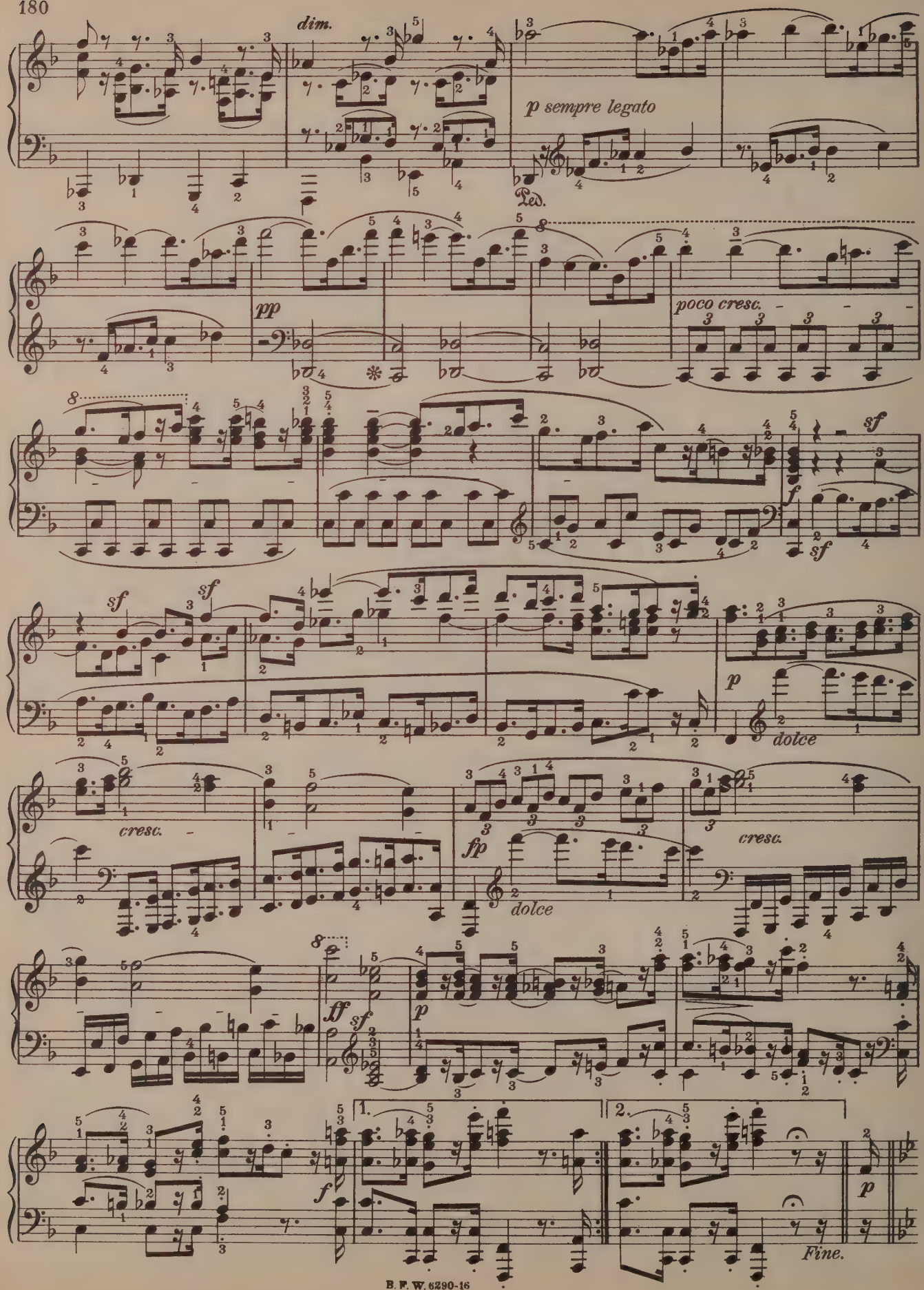

cresc.
p
cresc.
p
cresc.
sf
p
sf
dim.
cresc.
ff
dim.
cresc.
dim.
Ped.
Ped.
pp
ritard.
Ped.
cresc.
poco rit.

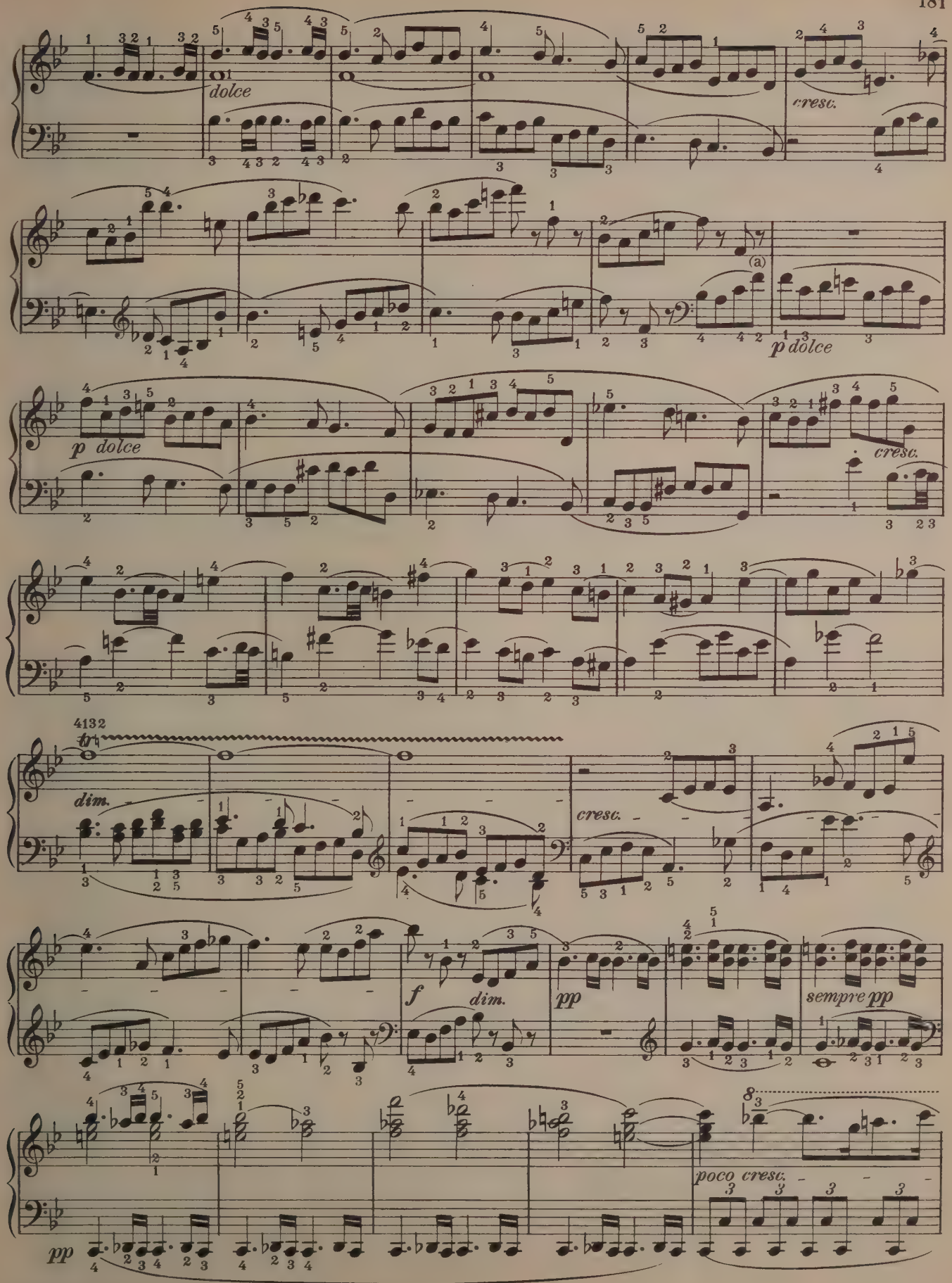
Vivace alla Marcia. (♩=80)

Lebhaft. Marschmässig.

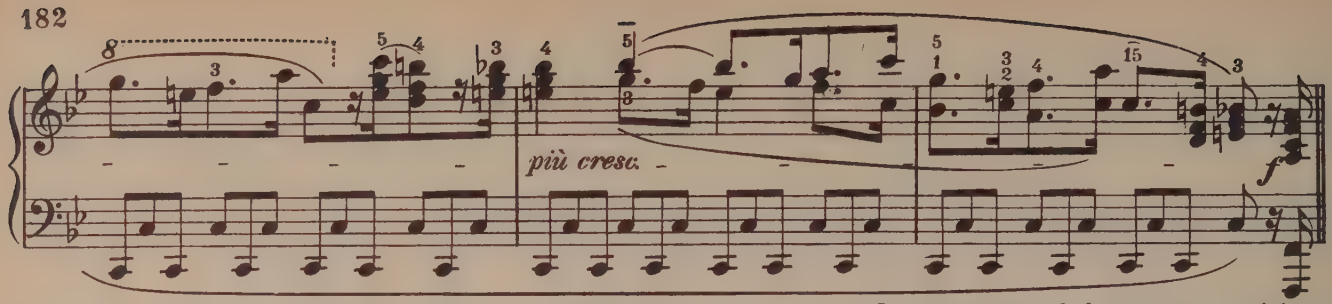


(a) (b)


dim.
p sempre legato
Ped.
pp
poco cresc.
sf
f
sf
sf
p
dolce
cresc.
fp
dolce
cresc.
ff
sf
p
1.
2.
f
p
Fine.



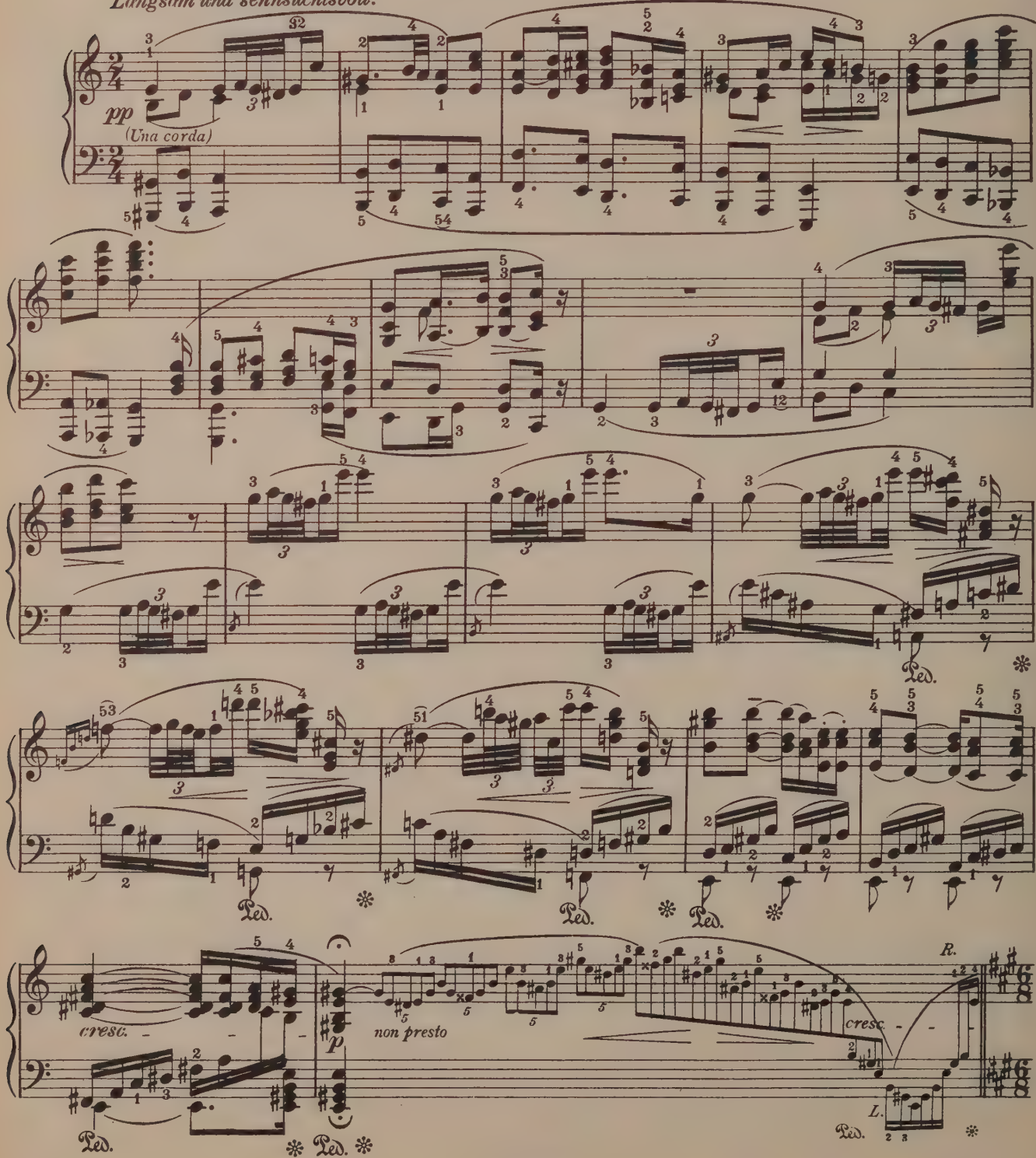
(a) In some Editions the final note in this measure is E♮ not F.



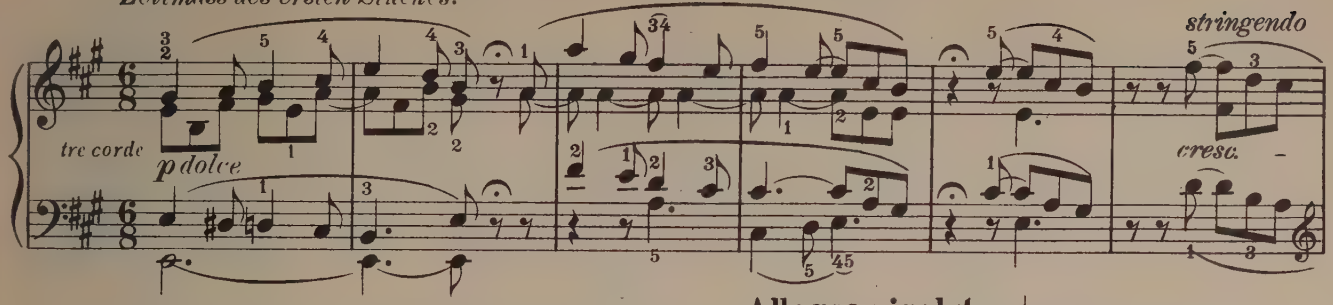
Marcia da capo al fine senza repetizione.

Adagio, ma non troppo, con affetto. (♪=58)

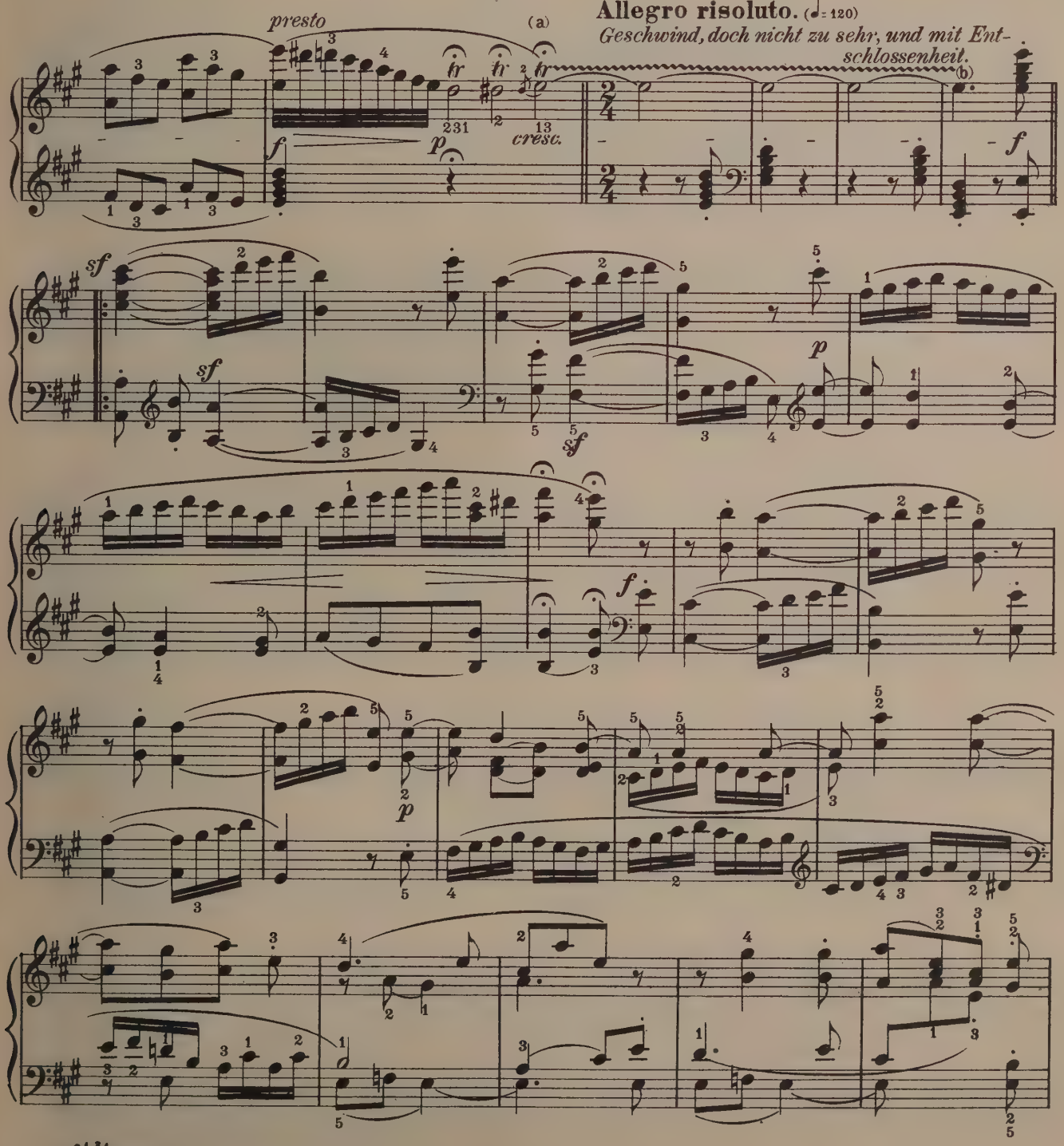
Langsam und sehnsuchtsvoll.



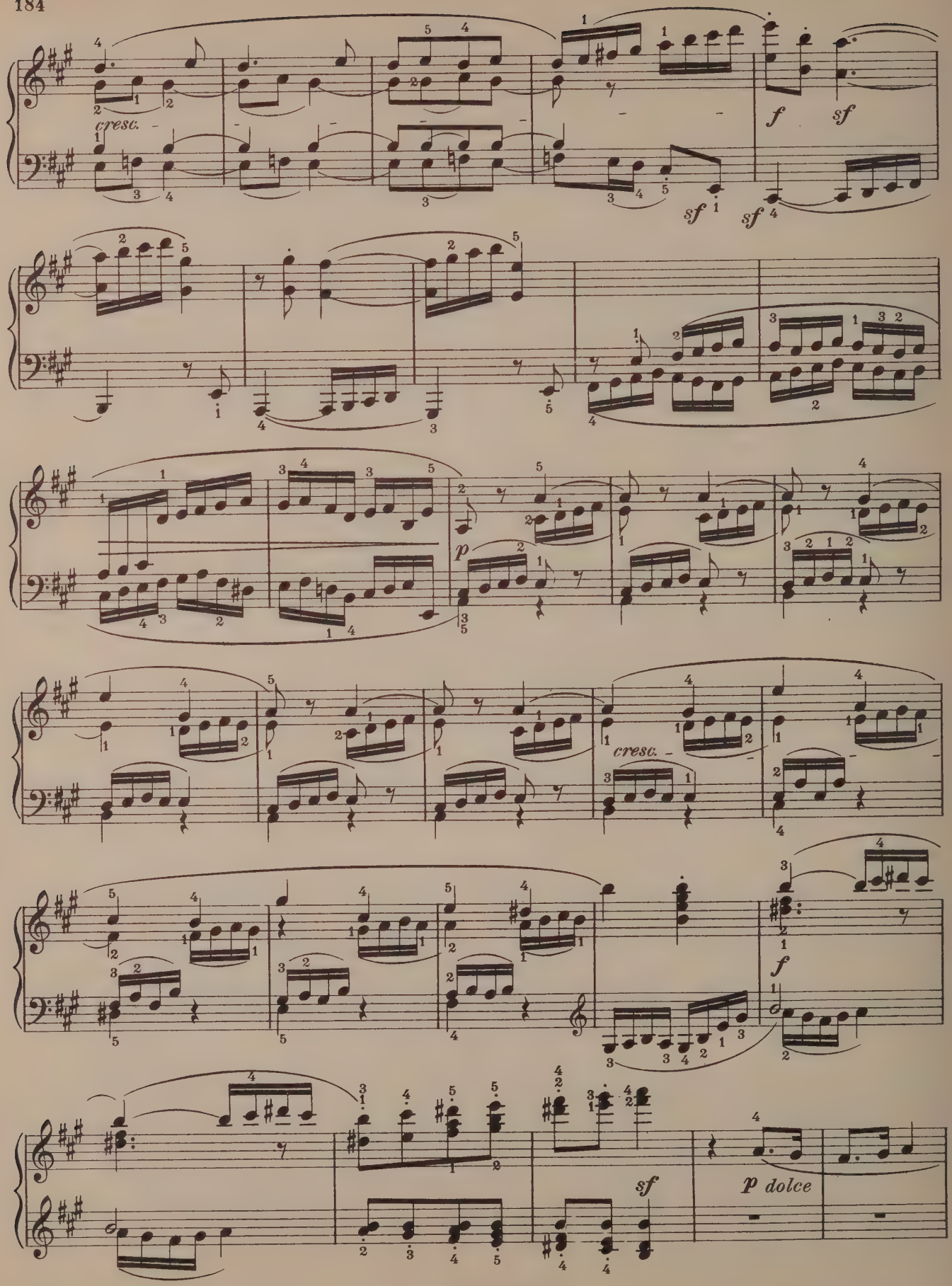
Tempo del primo pezzo: tutto il Cembalo, ma piano. (♩= 72)
Zeitmass des ersten Stückes.

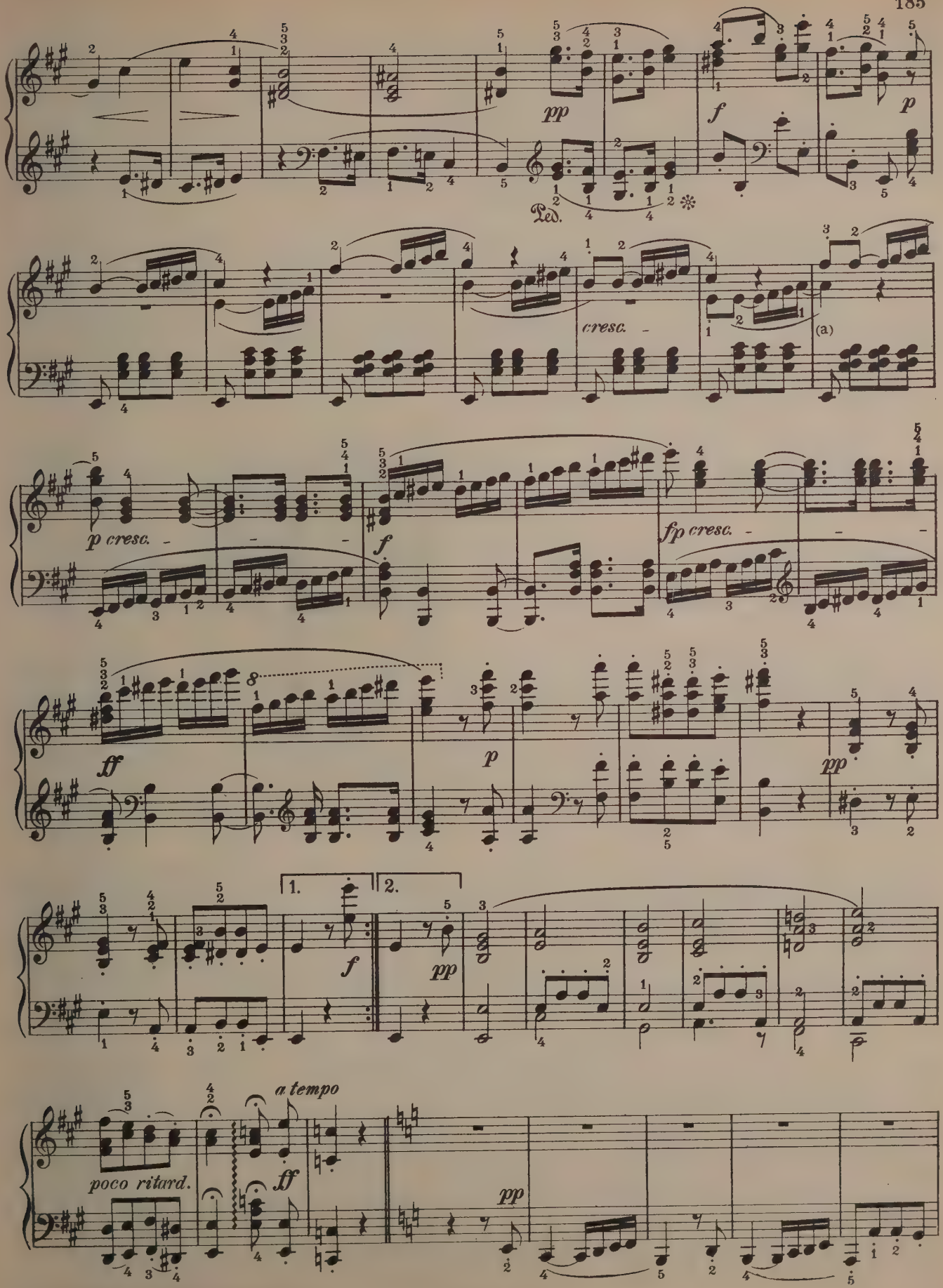


Allegro risoluto. (♩= 120)
Geschwind, doch nicht zu sehr, und mit Entschlossenheit.

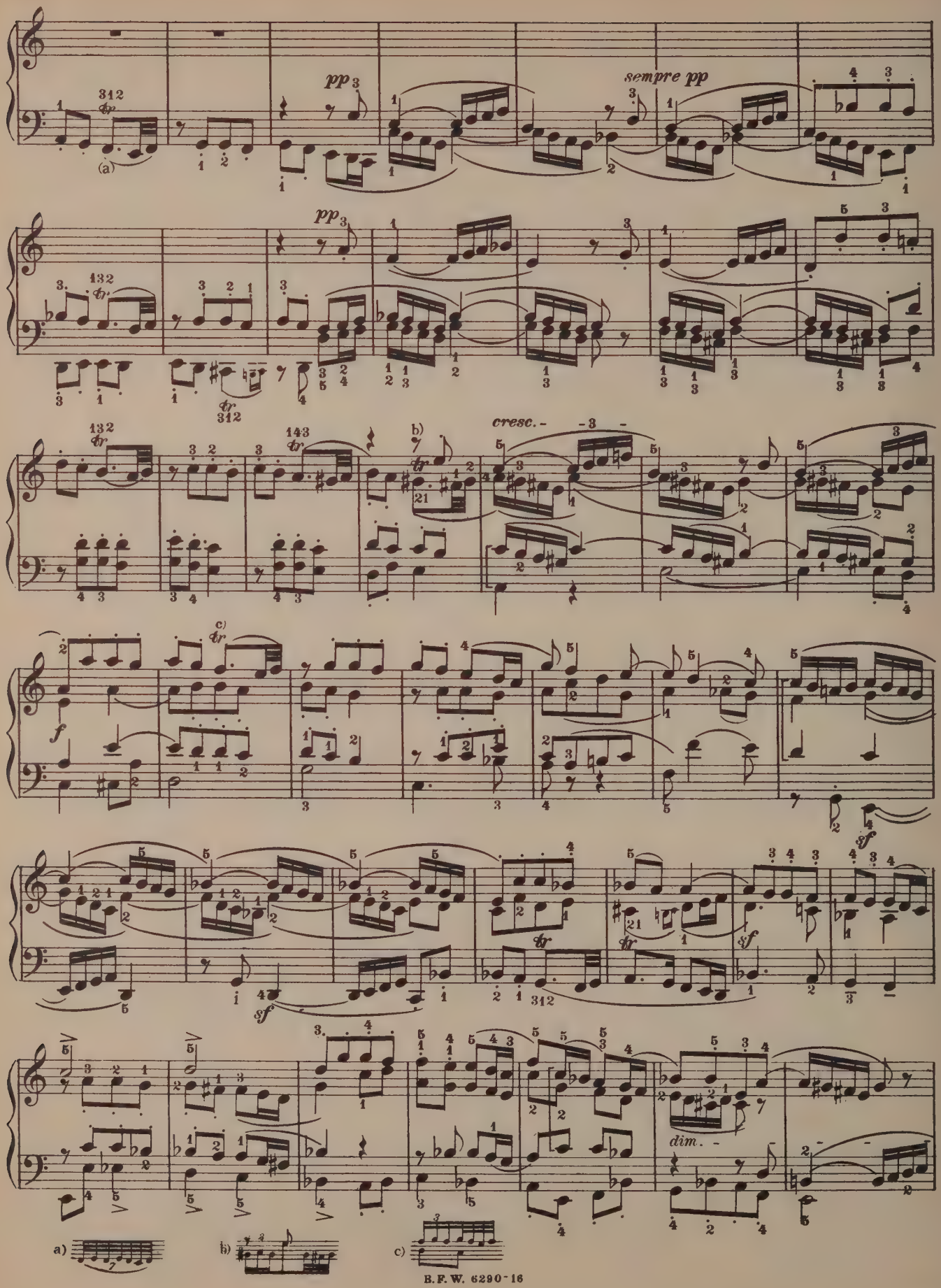


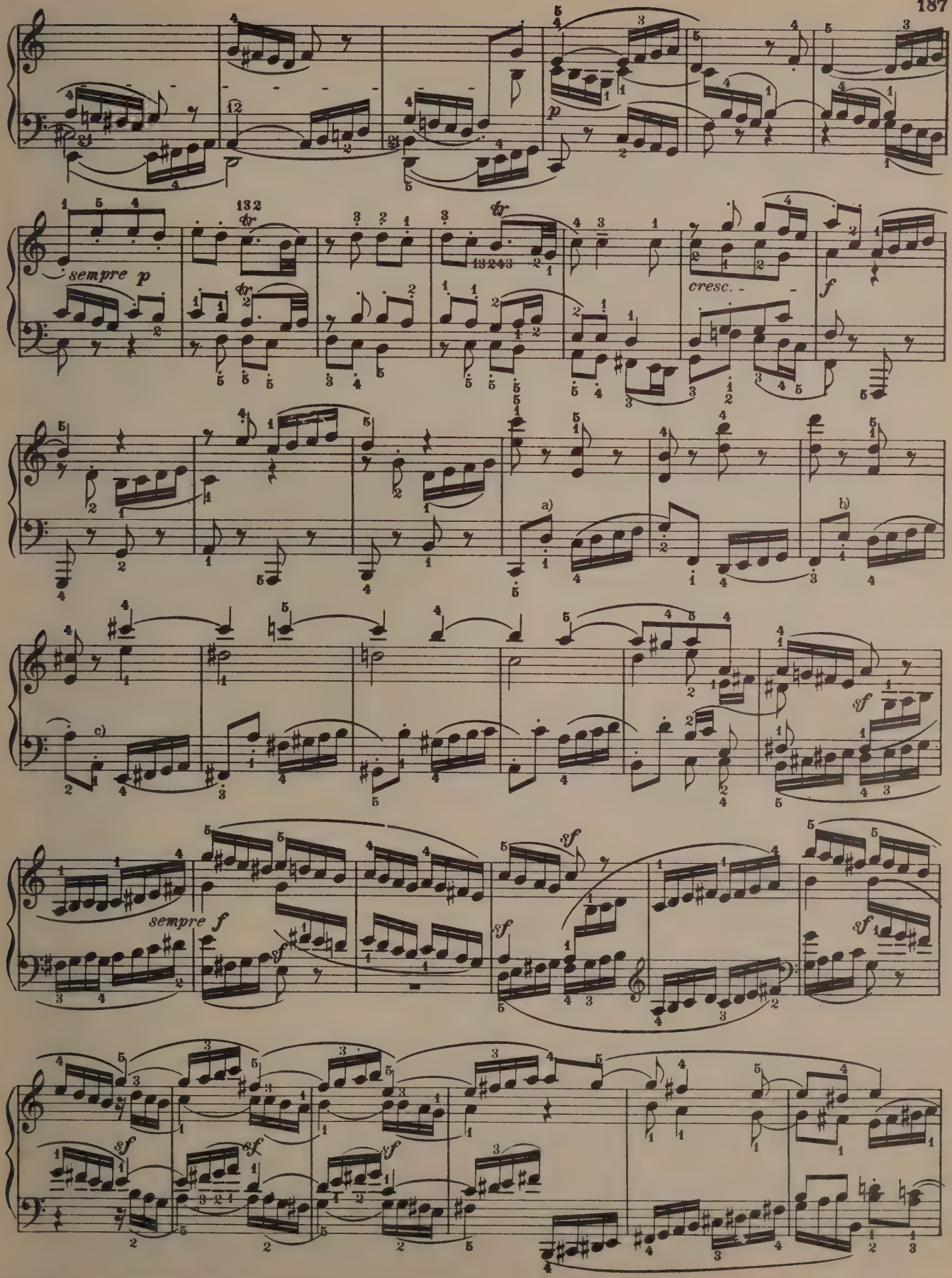
(a) etc. (b) Conclude Trill without turn.


cresc.
f
sf
sf
sf
p
cresc.
f
sf
p dolce

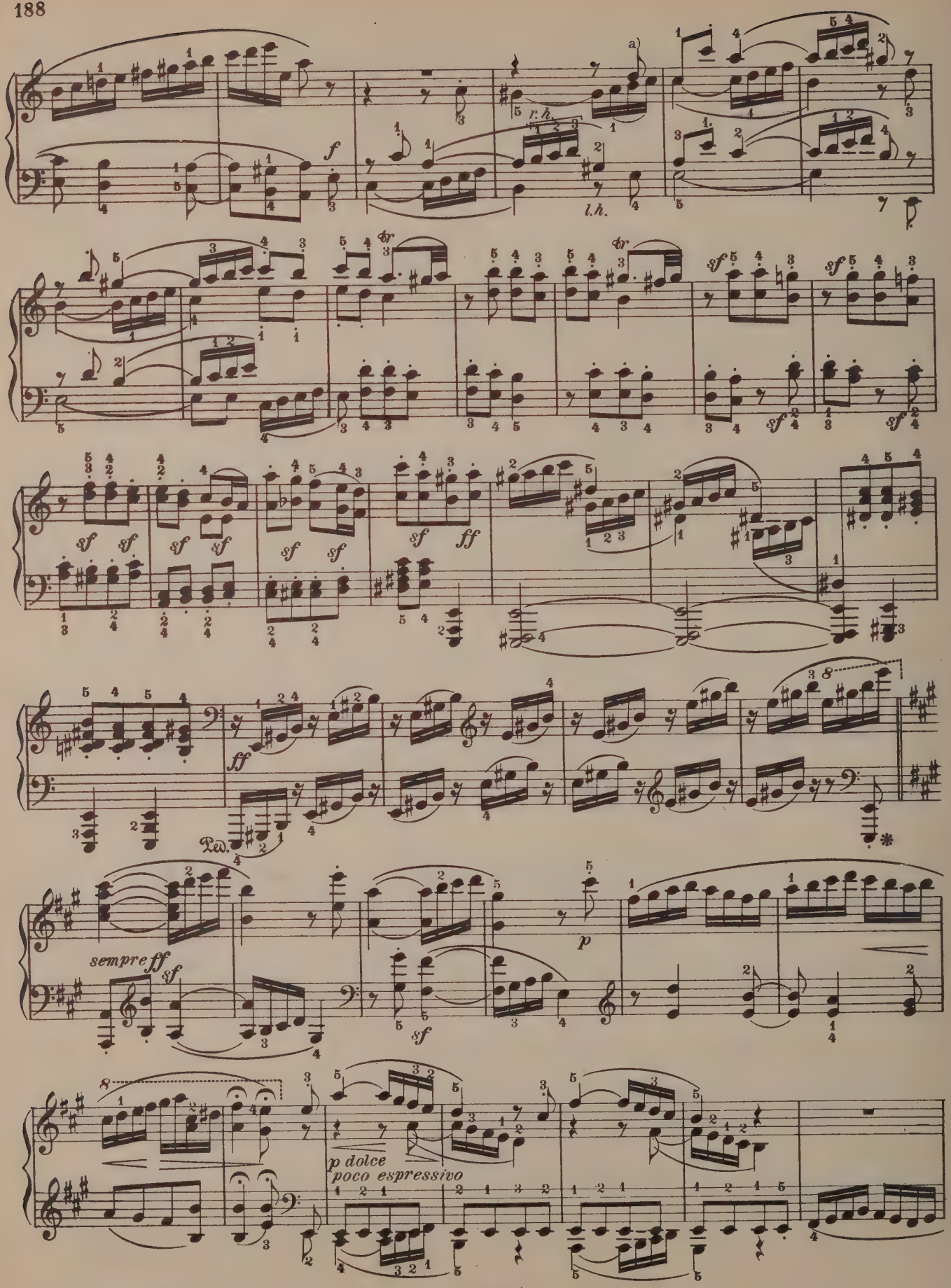


(a) In some Editions this note is not tied.

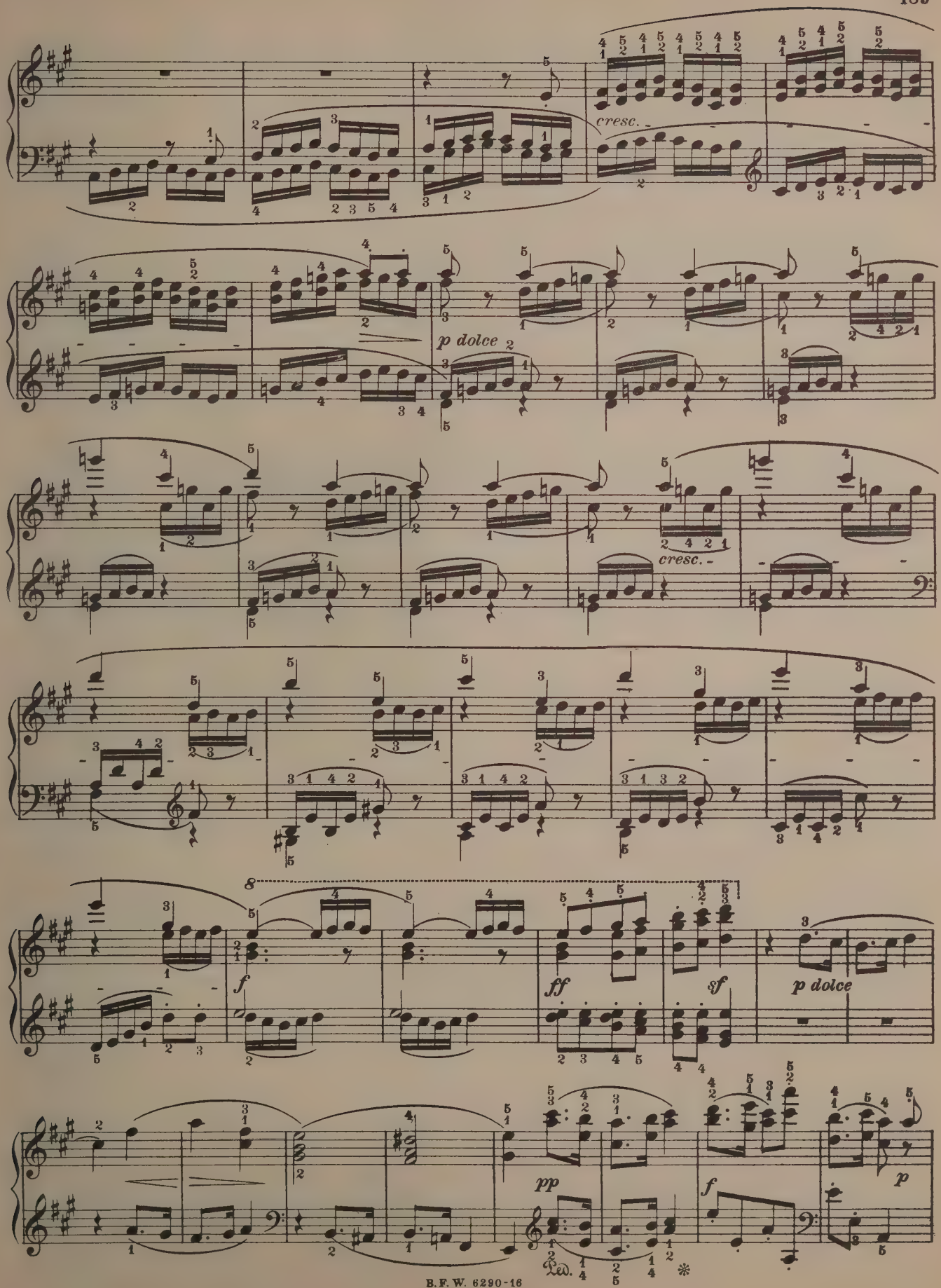

pp
sempre pp
cresc.
dim.
a)
b)
c)

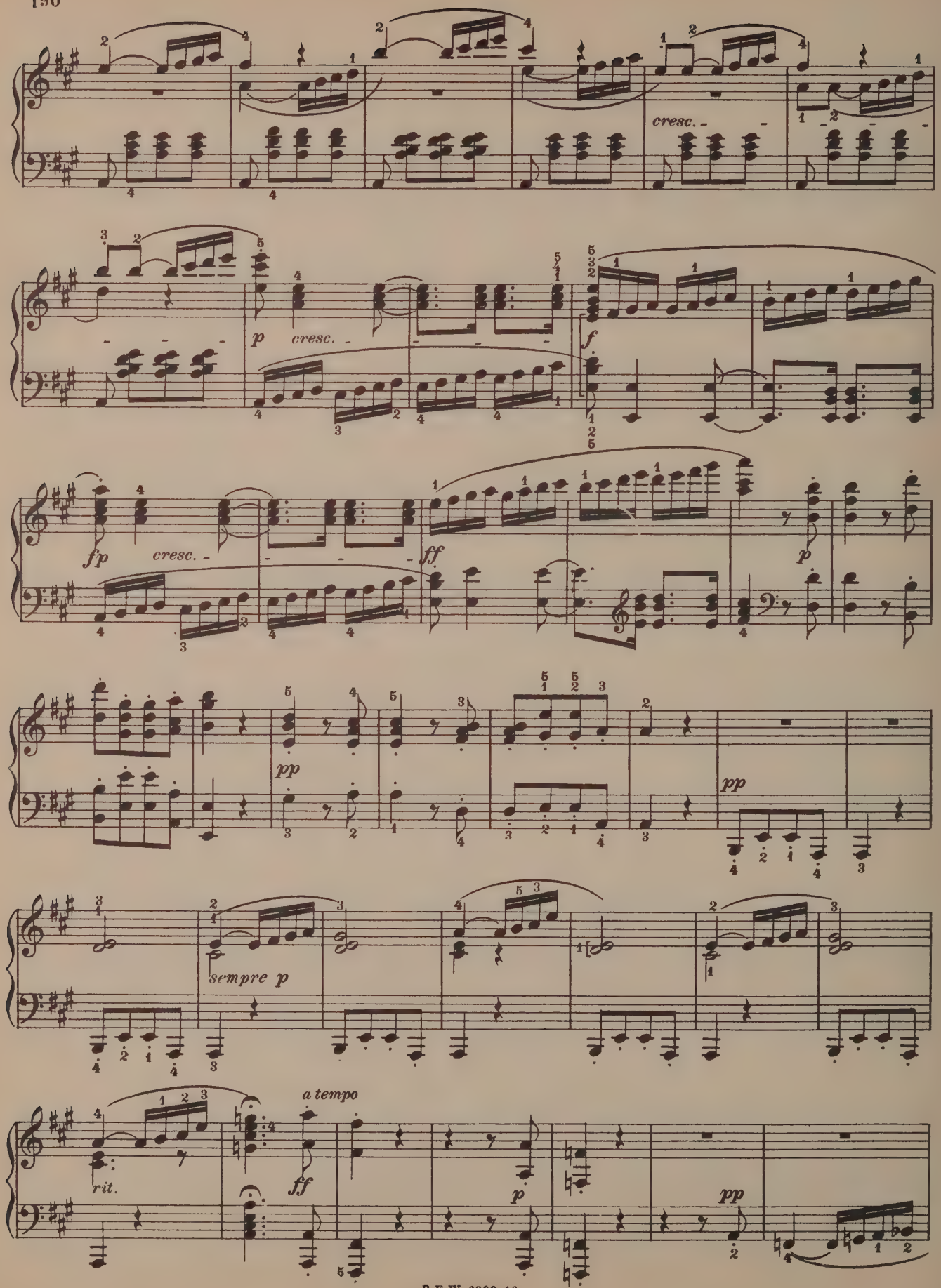


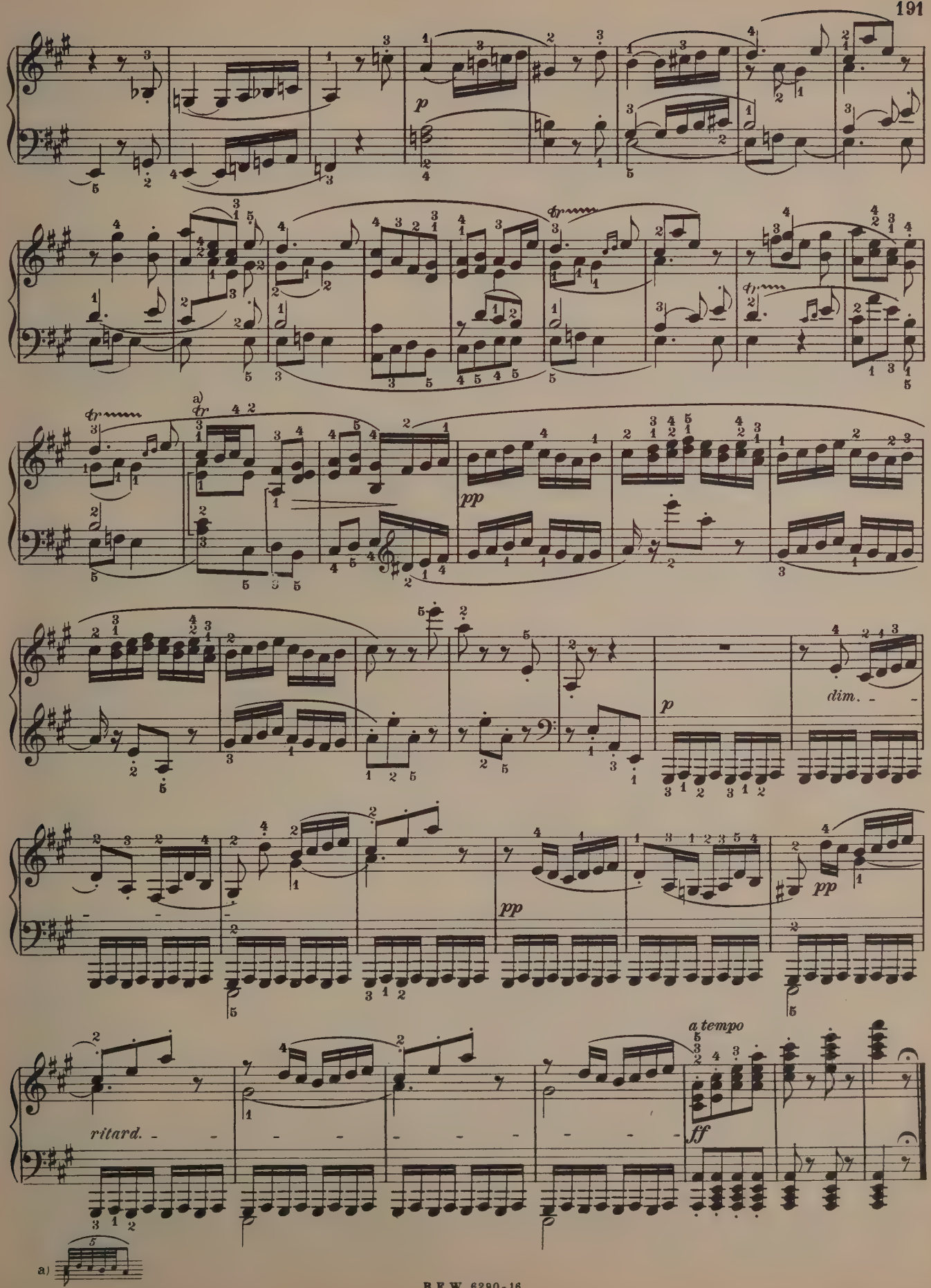
a) b) c) In some Edition these notes are E F and G respectively



a) In some Edition this note is E not D.


cresc.
p dolce
cresc.
f
ff
sf
p dolce
pp
f
p
Ped.


cresc.
p
cresc.
f
fp
cresc.
ff
p
pp
pp
sempre p
a tempo
rit.
ff
p
pp


p
a)
tr
pp
p
dim.
pp
pp
a tempo
ff
ritard.
a)

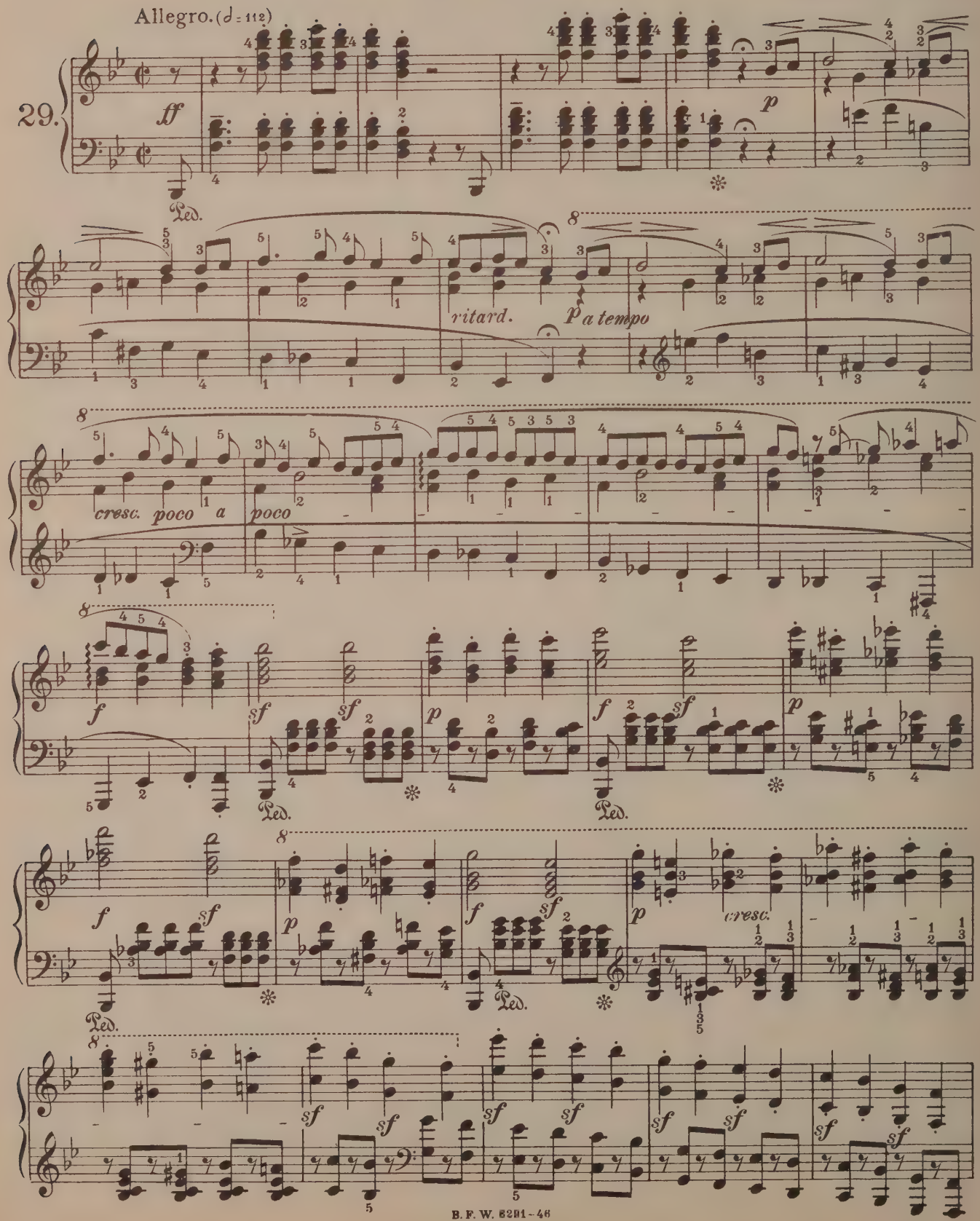
To Archduke Rudolph.

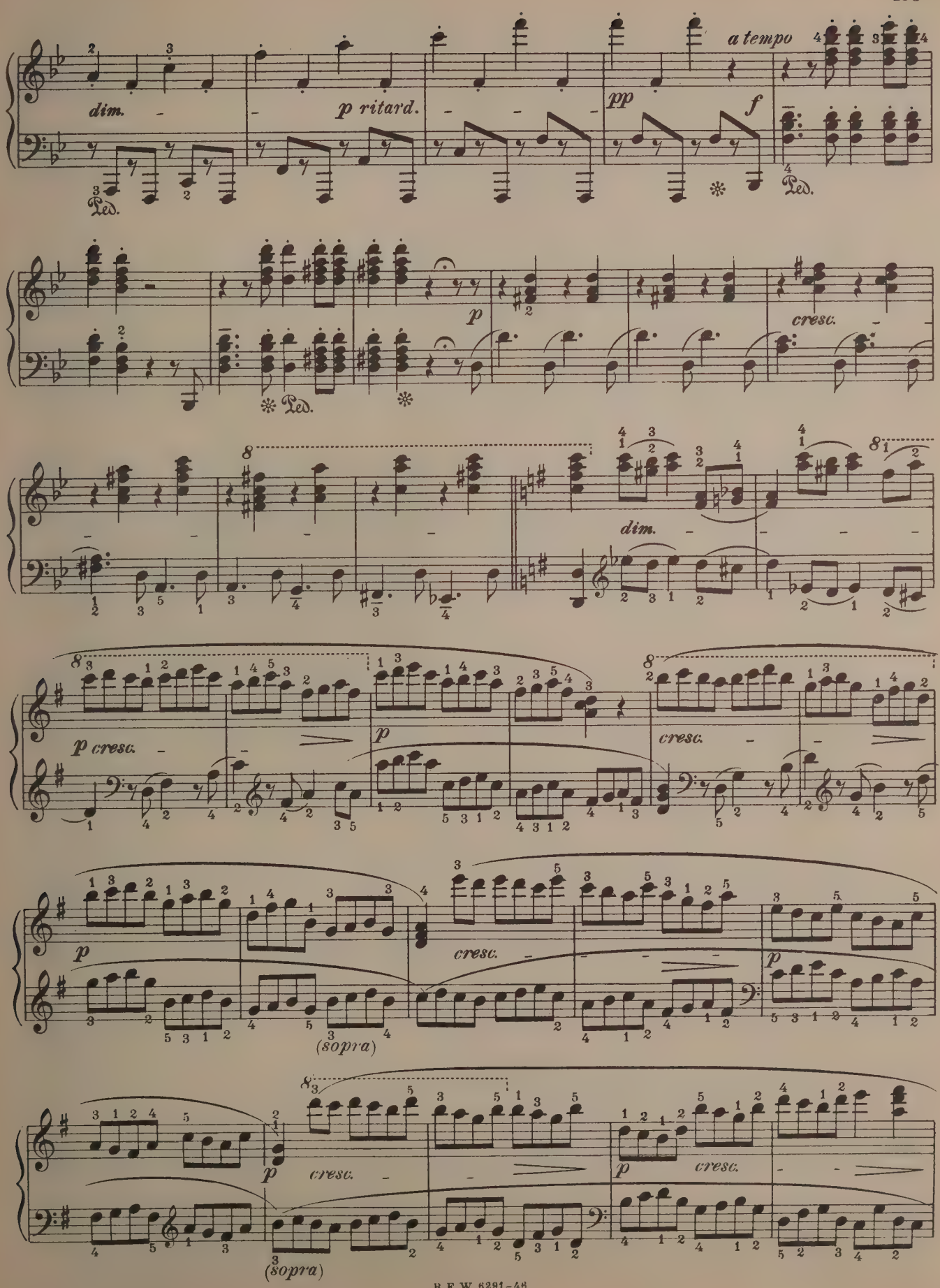
Sonata.

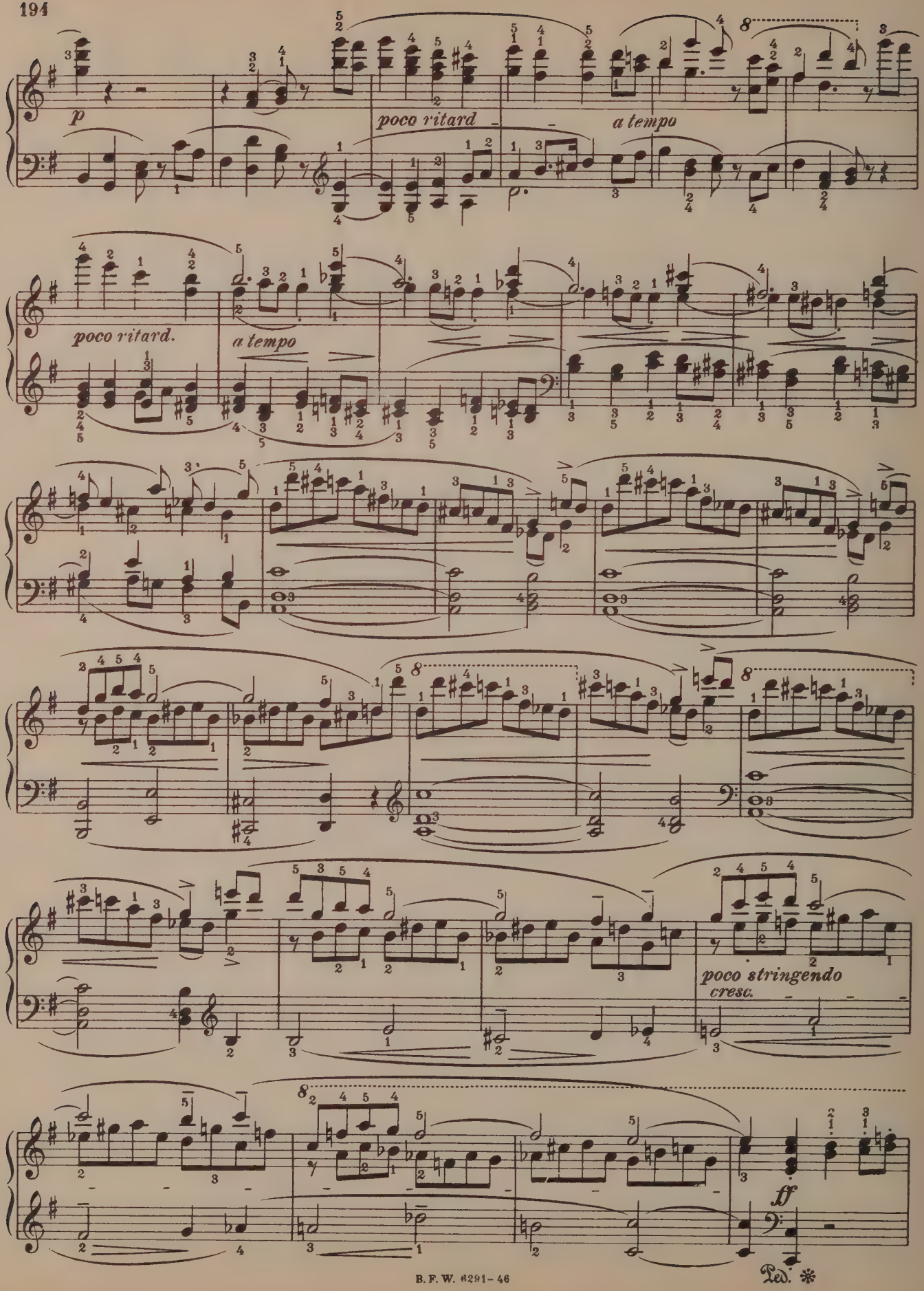
Op. 106.

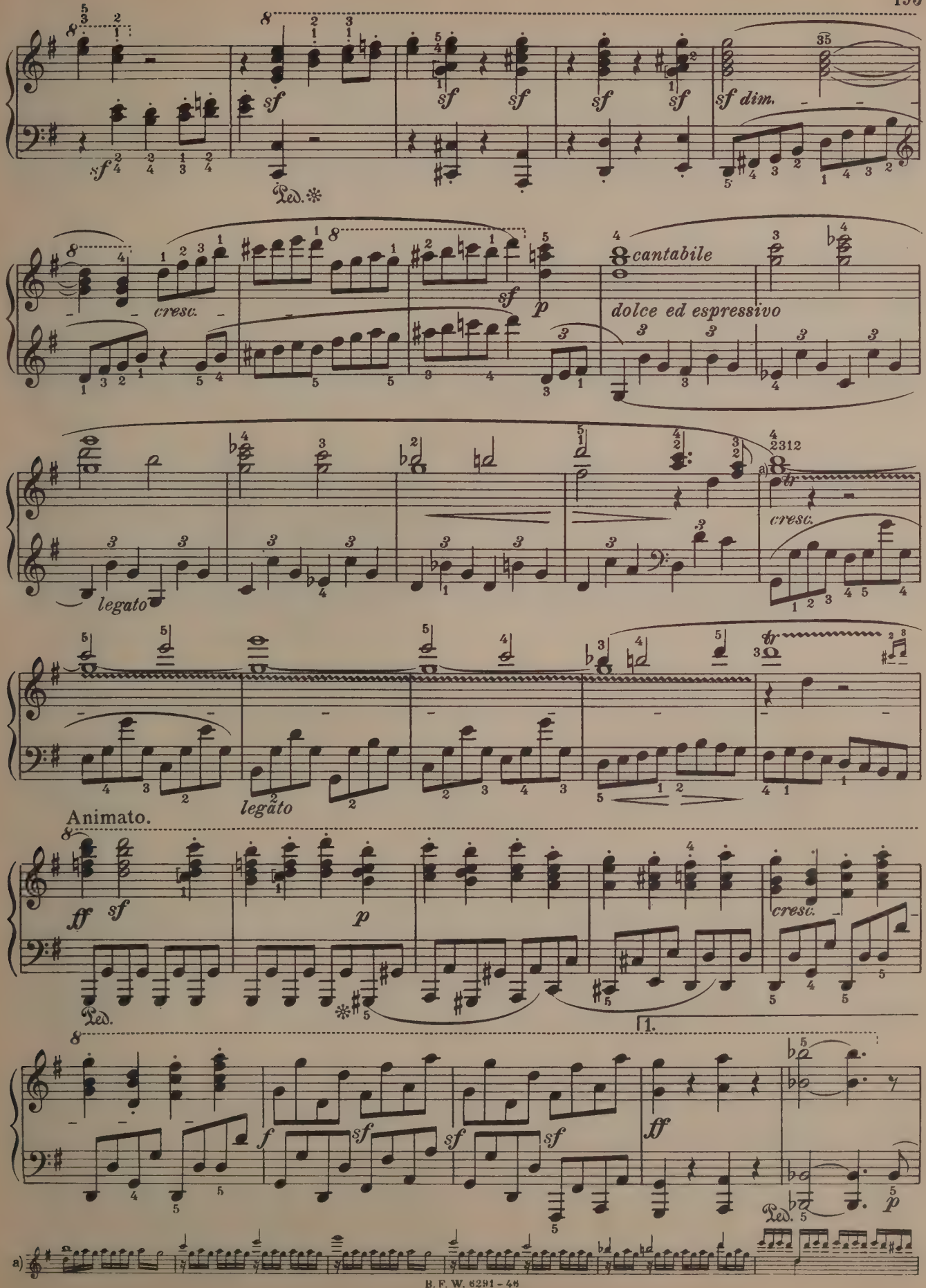
Grosse Sonate für das Hammer-Klavier.

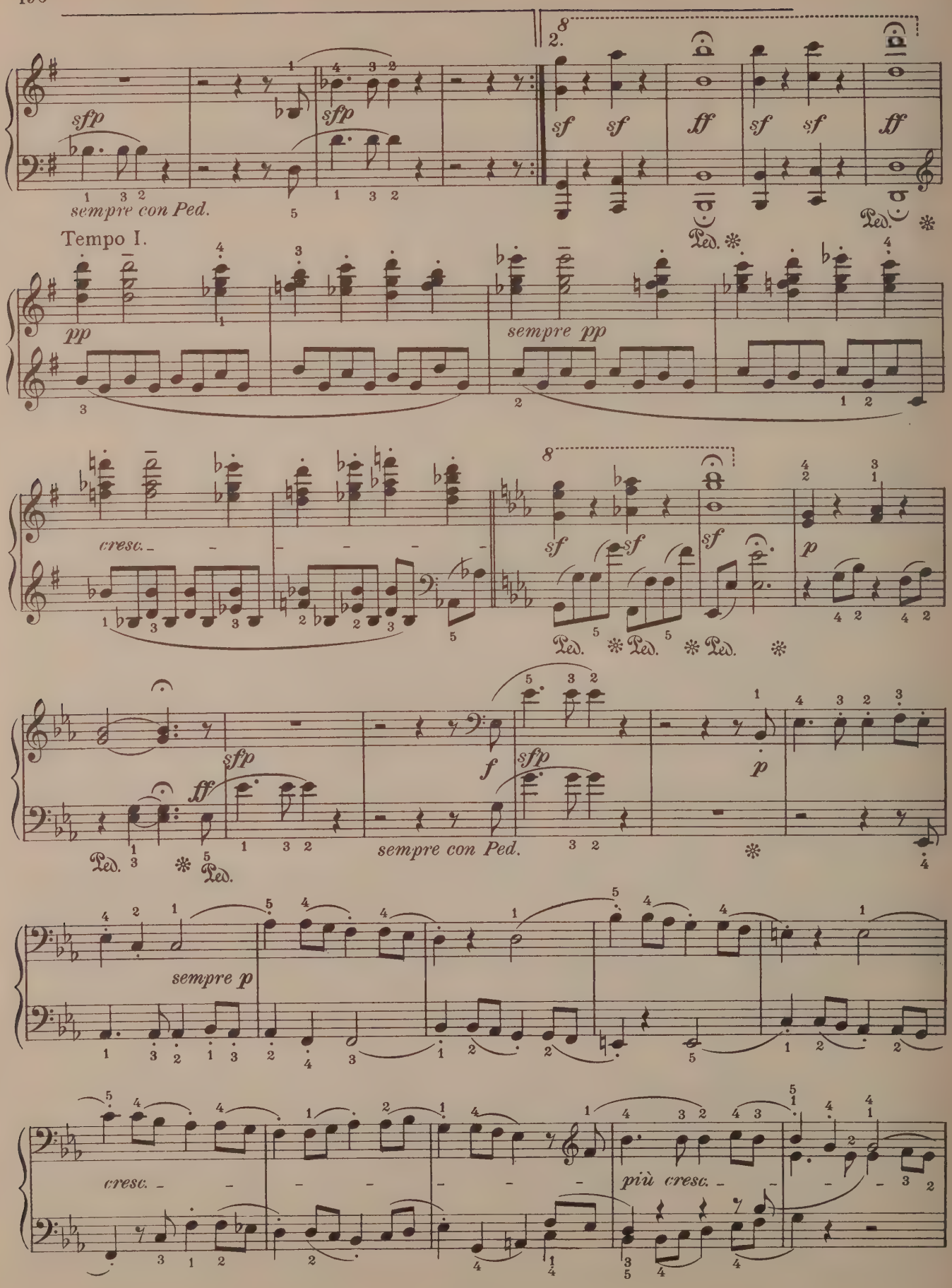
L. van BEETHOVEN.
Revised by Hans Semper.

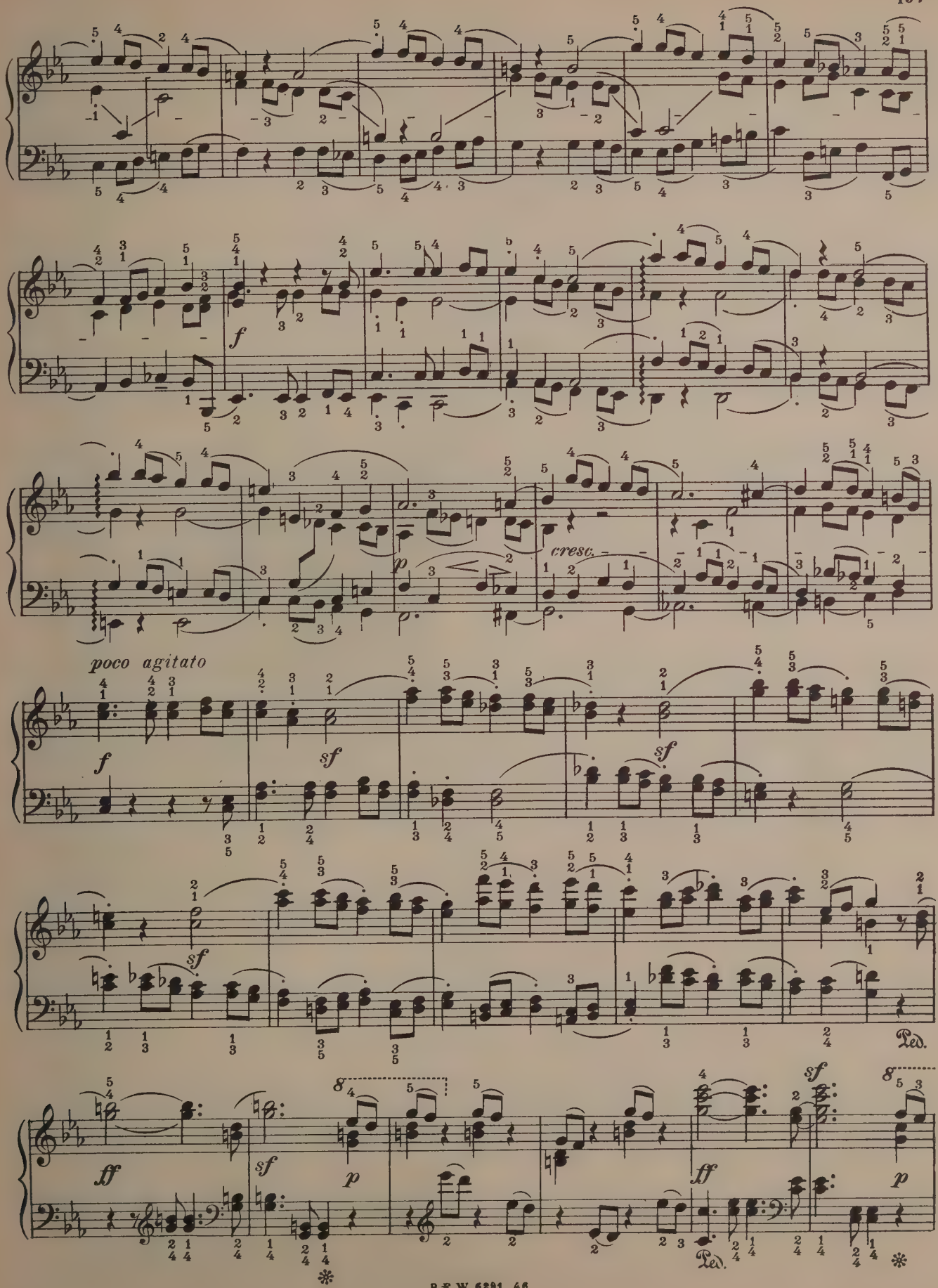


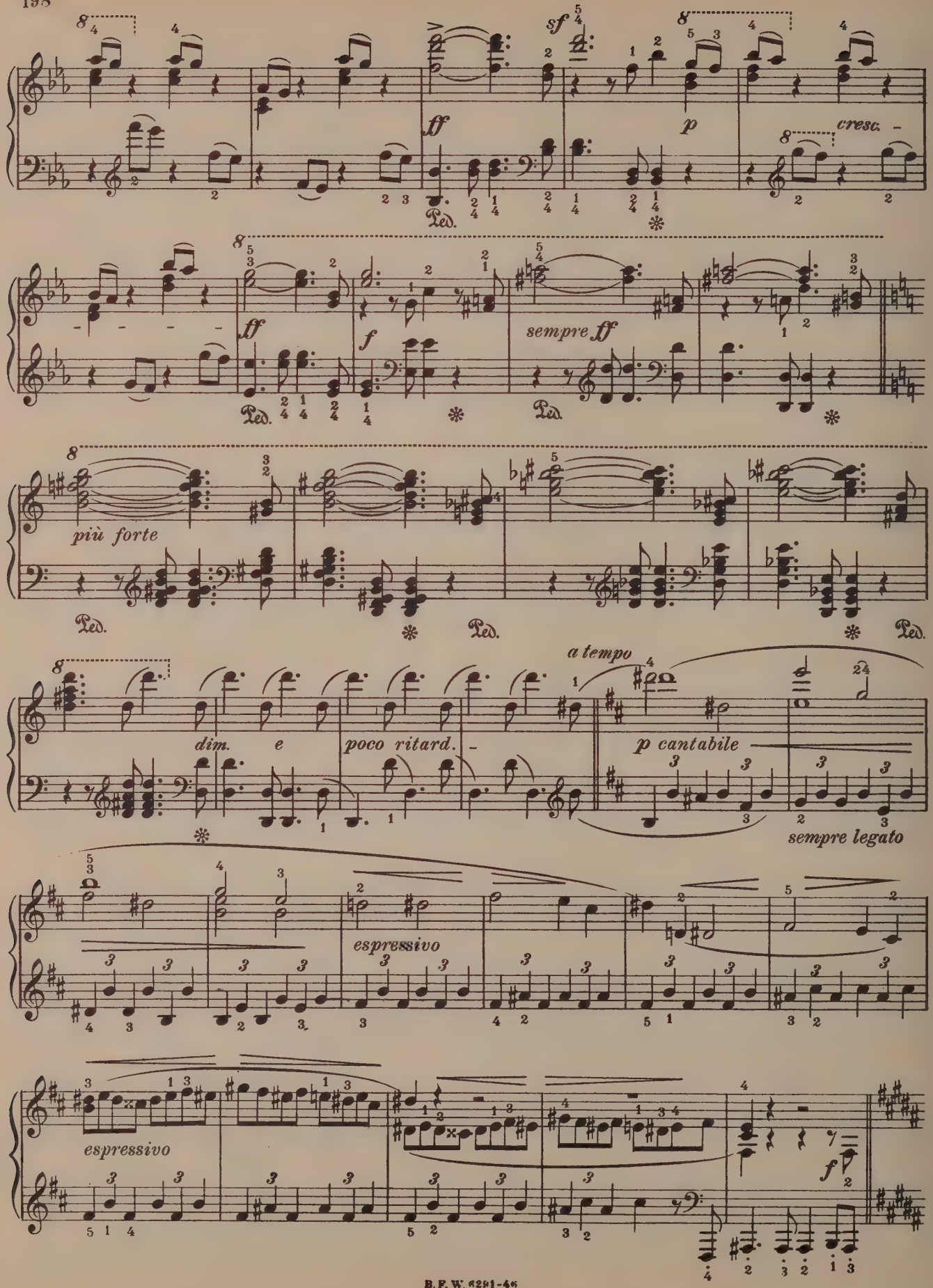

dim.
p ritard.
pp
a tempo
f
Ped.
p
cresc.
dim.
p cresc.
cresc.
(sopra)

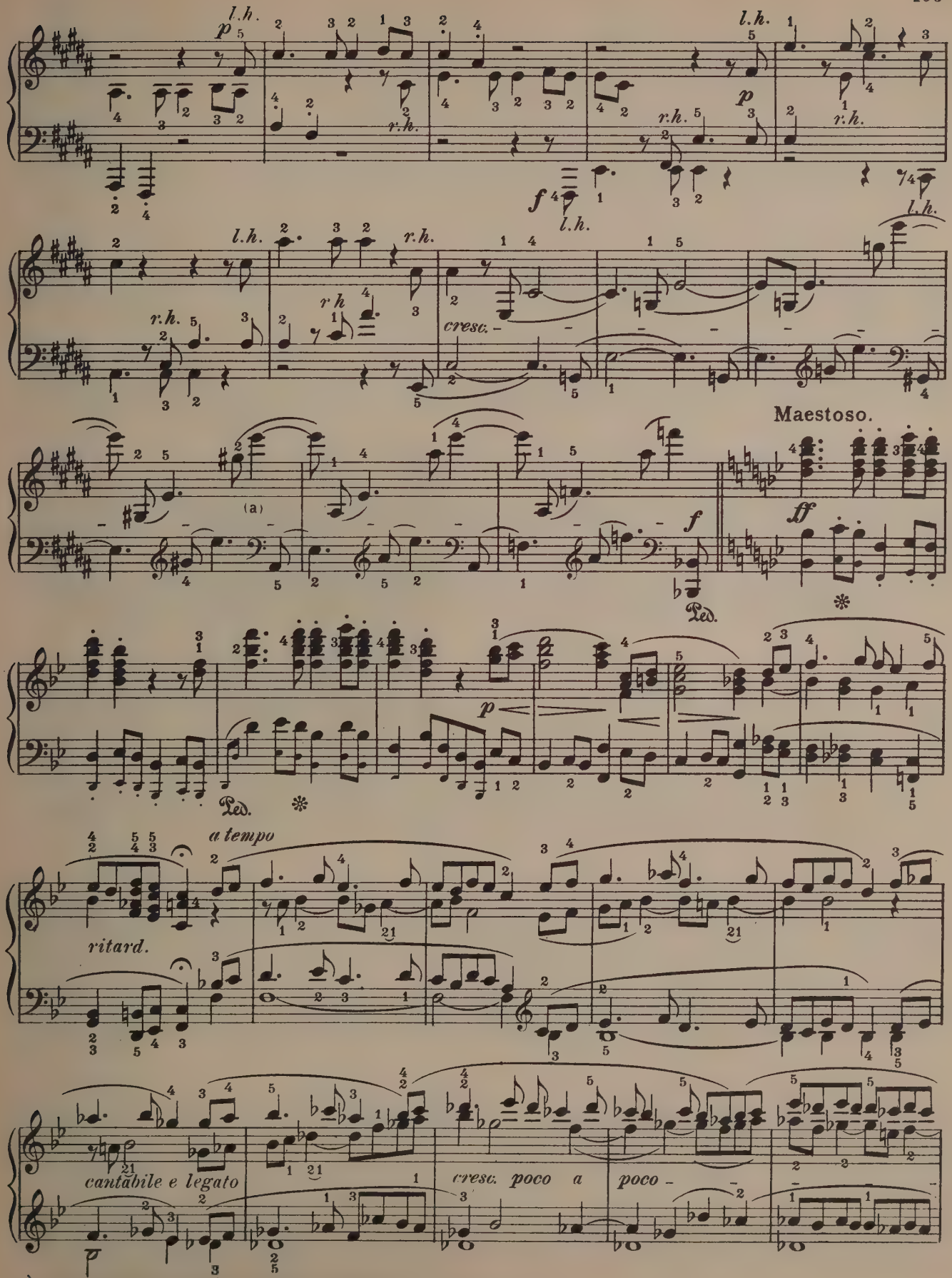

p
poco ritard
a tempo
poco ritard.
a tempo
poco stringendo
cresc.
ff
Ped. *


sf
sf dim.
Ped.
cresc.
cantabile
dolce ed espressivo
p
legato
cresc.
legato
Animato.
ff
sf
p
cresc.
Ped.
1.
f
sf
ff
Ped.
p
a)

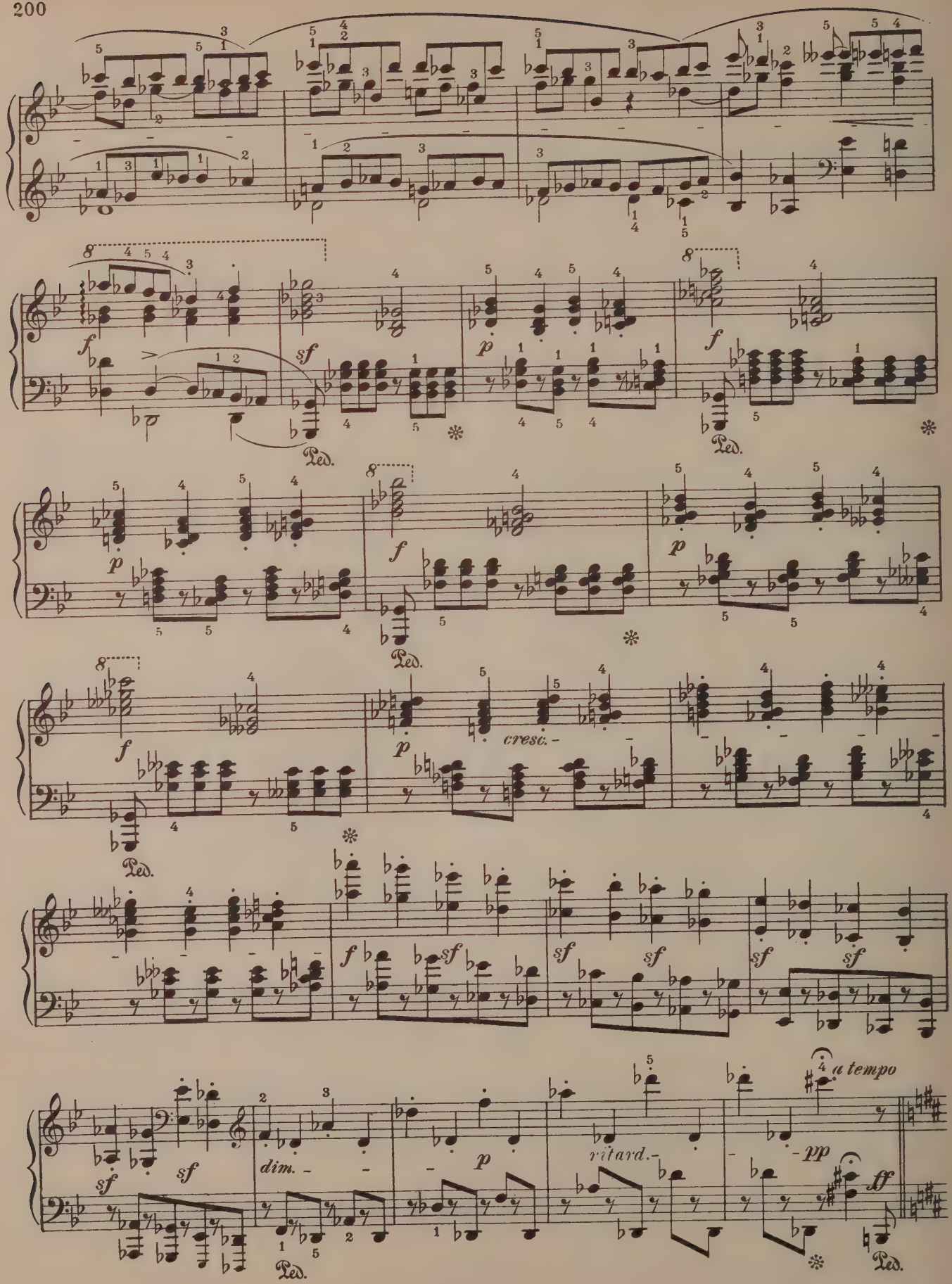

sfp
sempre con Ped.
2.
sf
ff
Ped.
Tempo I.
pp
sempre pp
cresc.
p
sempre con Ped.
sempre p
più cresc.

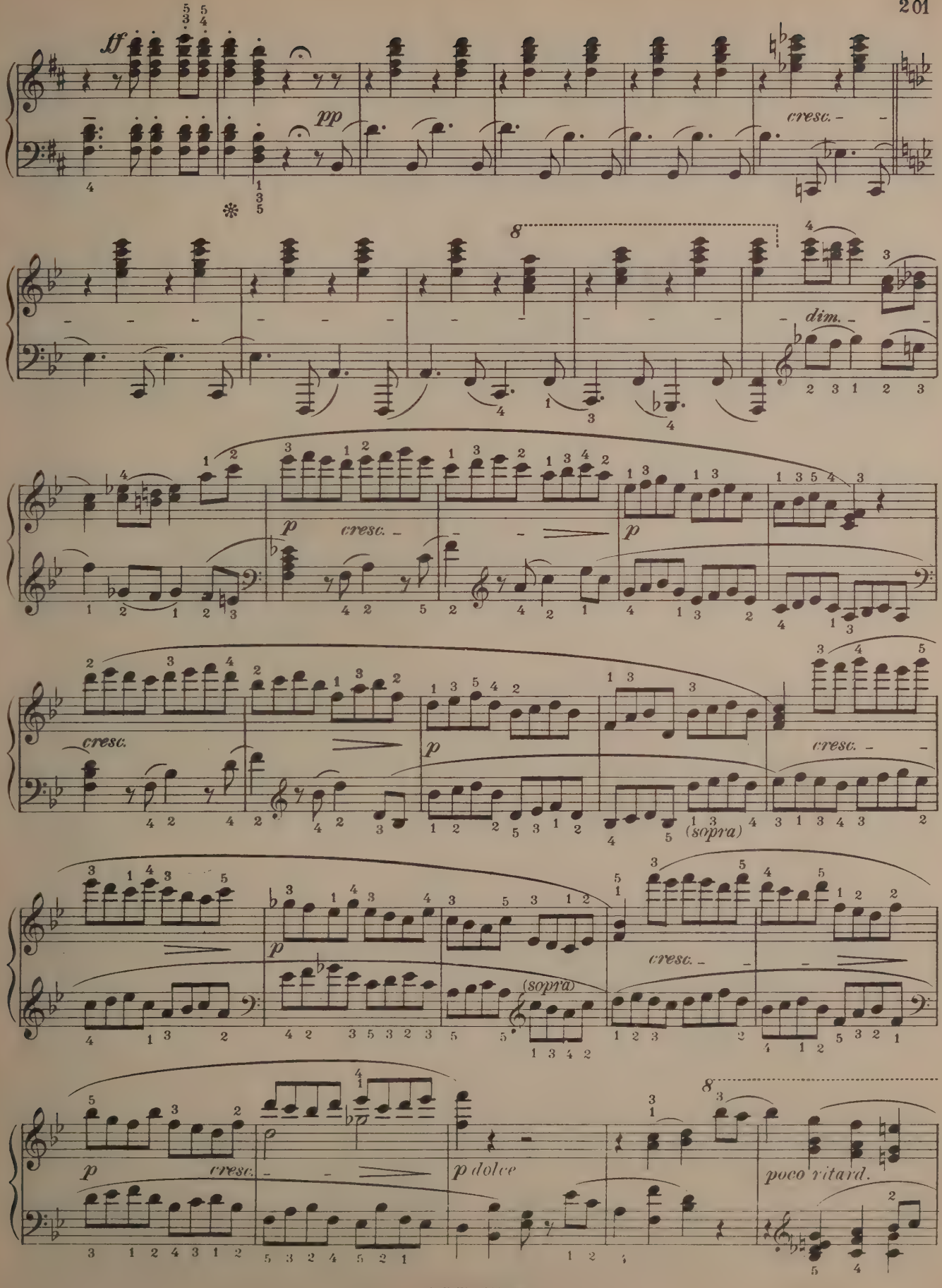

poco agitato
f
sf
cresc.
ff
Ped.

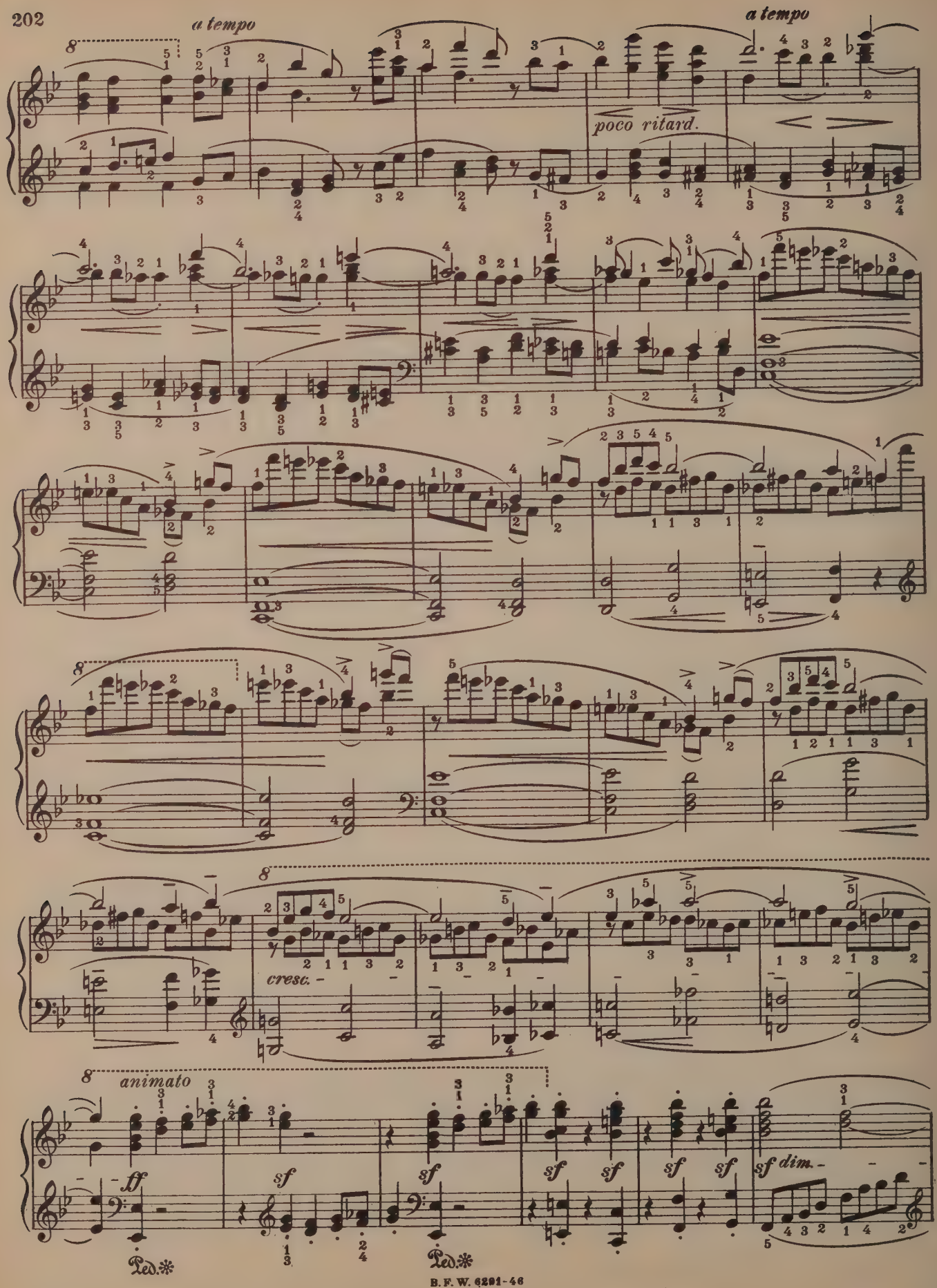

sf
ff
p
cresc.
ff
f
sempre ff
più forte
dim. e
poco ritard.
a tempo
p cantabile
sempre legato
espressivo
espressivo
f
Ped.



a) Some editions have A♮ in these two measures.


f
sf
p
f
Ped.
cresc.
dim.
ritard.
a tempo
pp
ff


ff
pp
cresc.
8
dim.
p
cresc.
p
cresc.
p
(sopra)
cresc.
p
(sopra)
cresc.
p
cresc.
p dolce
8
poco ritard.


a tempo
poco ritard.
a tempo
cresc.
animato
ff
sf
sf
sf
sf
sf
sf
sf dim.
Ped.
Ped.

più tranquillo

cresc.

sf

p

dolce ed espressivo

legato

(a)

tr

cresc.

sempre legato

(b)

ff sf

animato

p

Ped.

cresc.

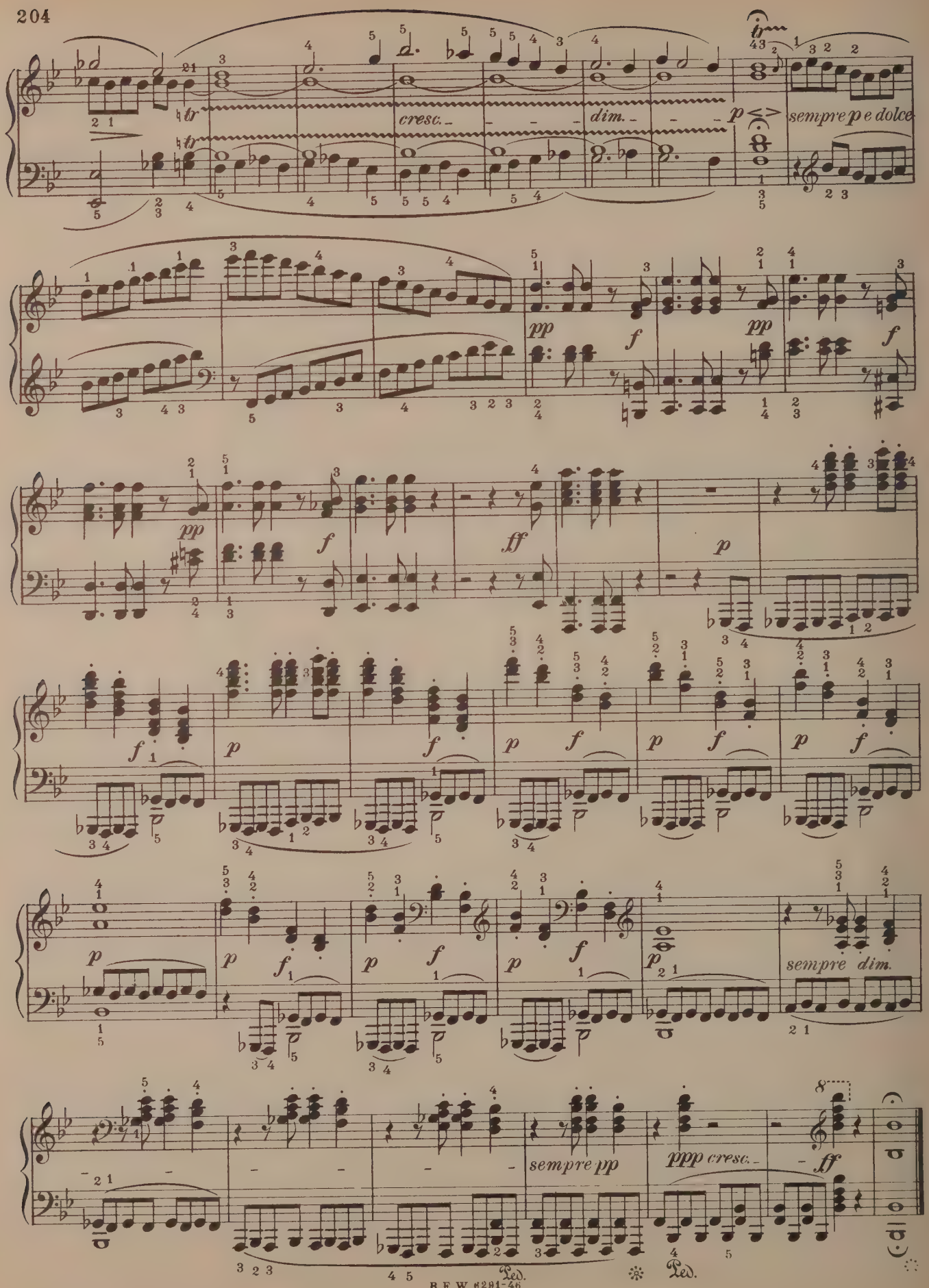
f sf

sf

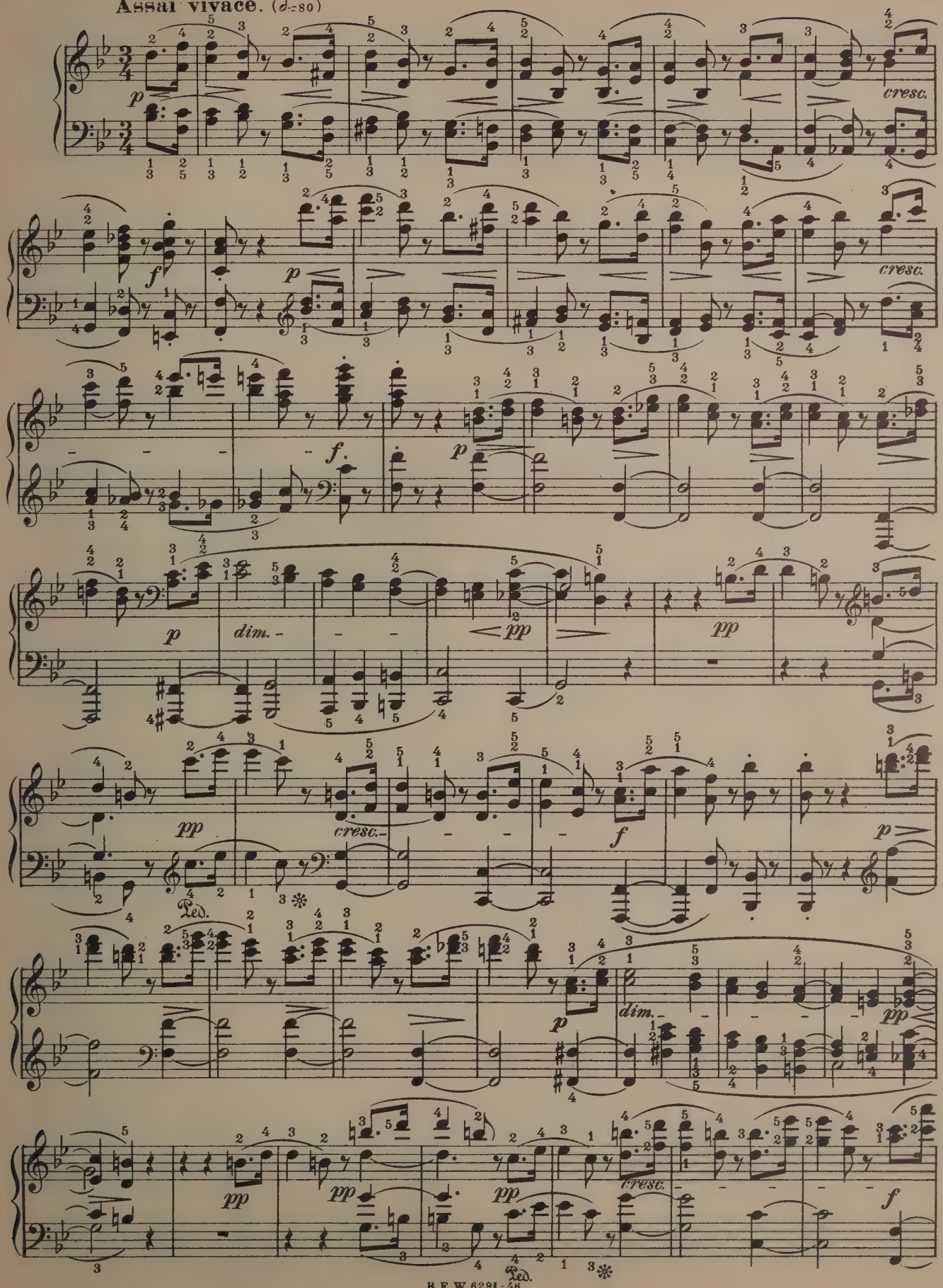
poco tranquillo

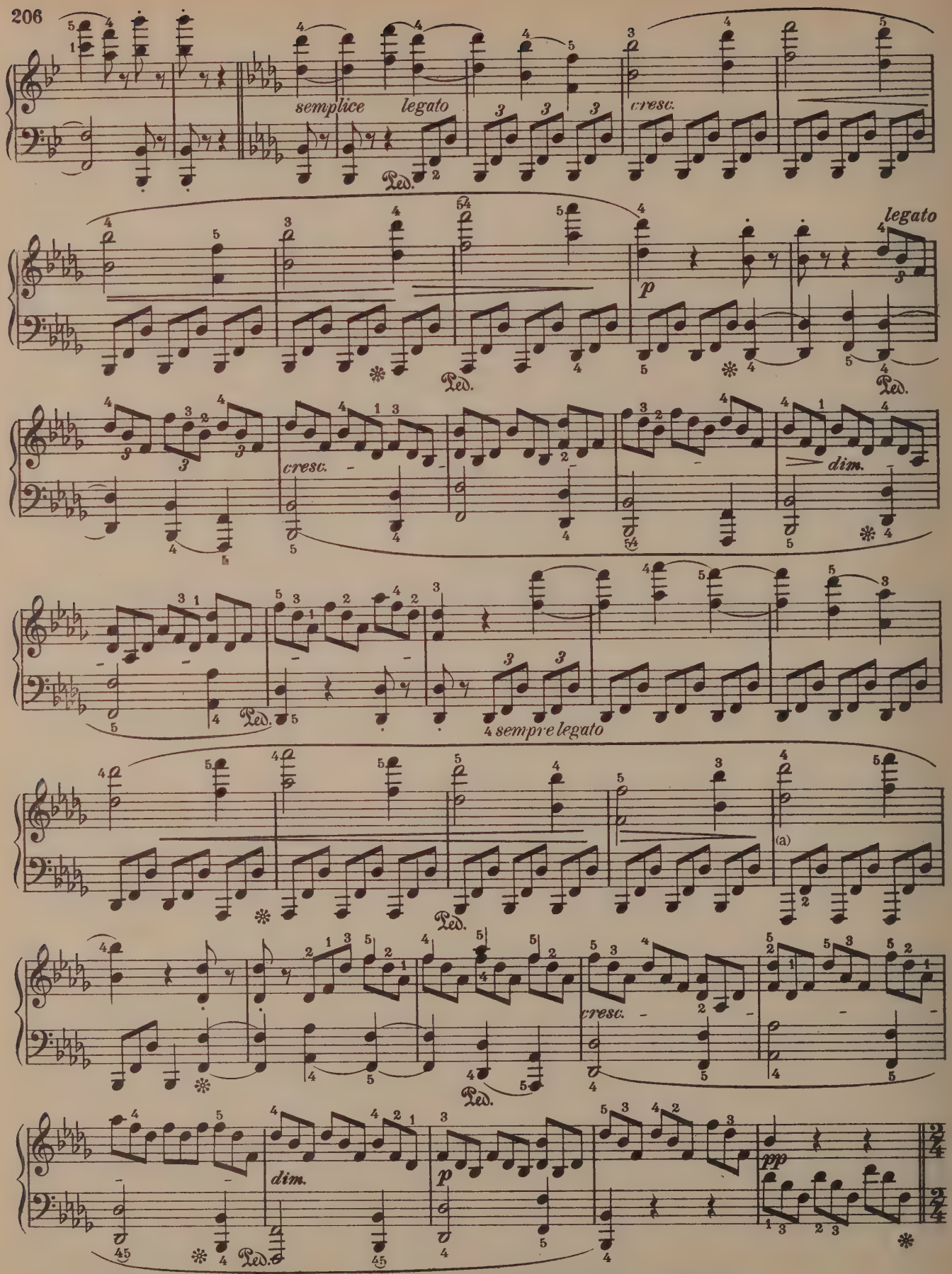
p

(a) etc. (b)

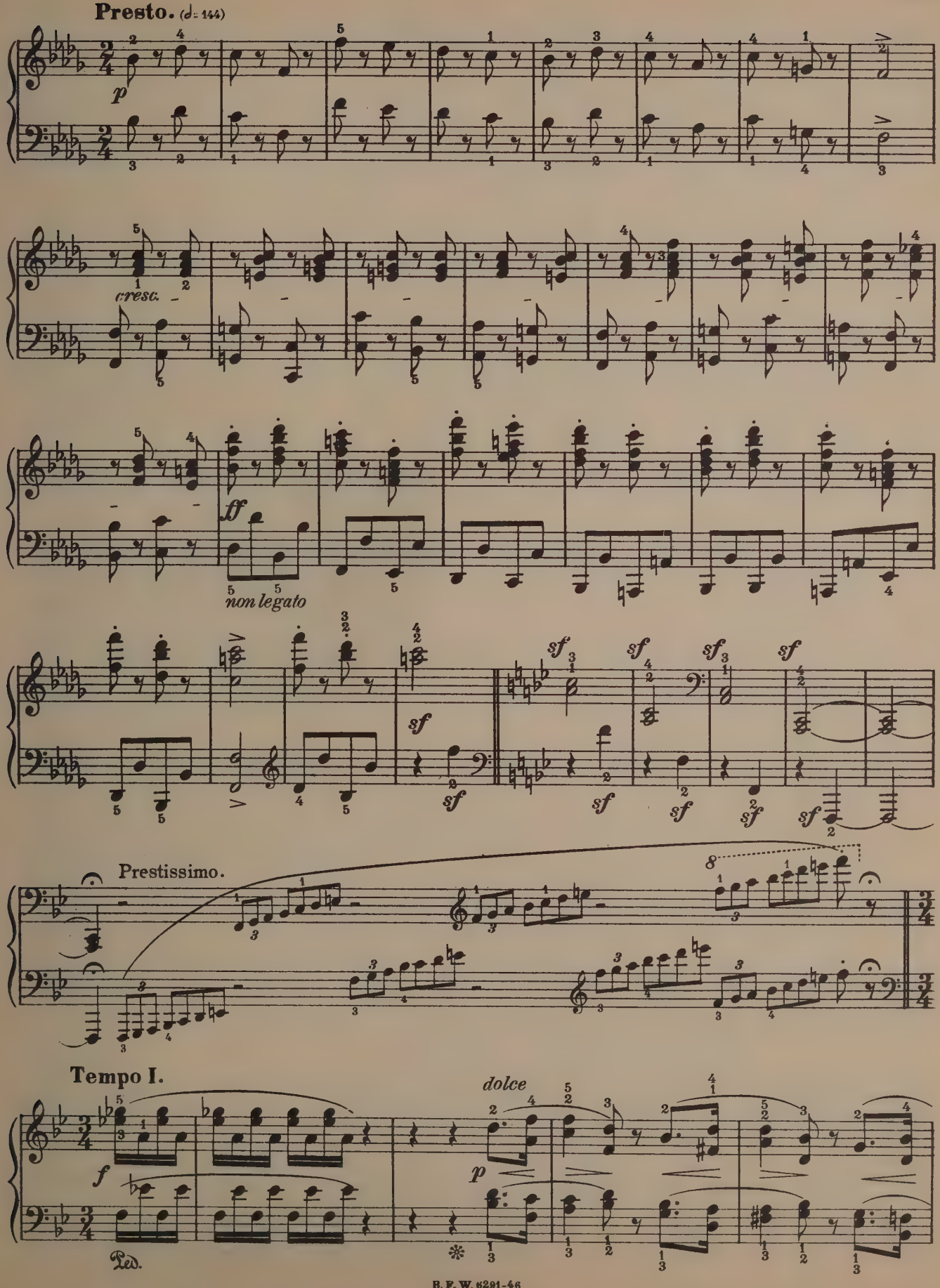

cresc.
dim.
sempre p e dolce
pp
f
ff
sempre pp
ppp cresc.
sempre dim.
Ped.
Ped.

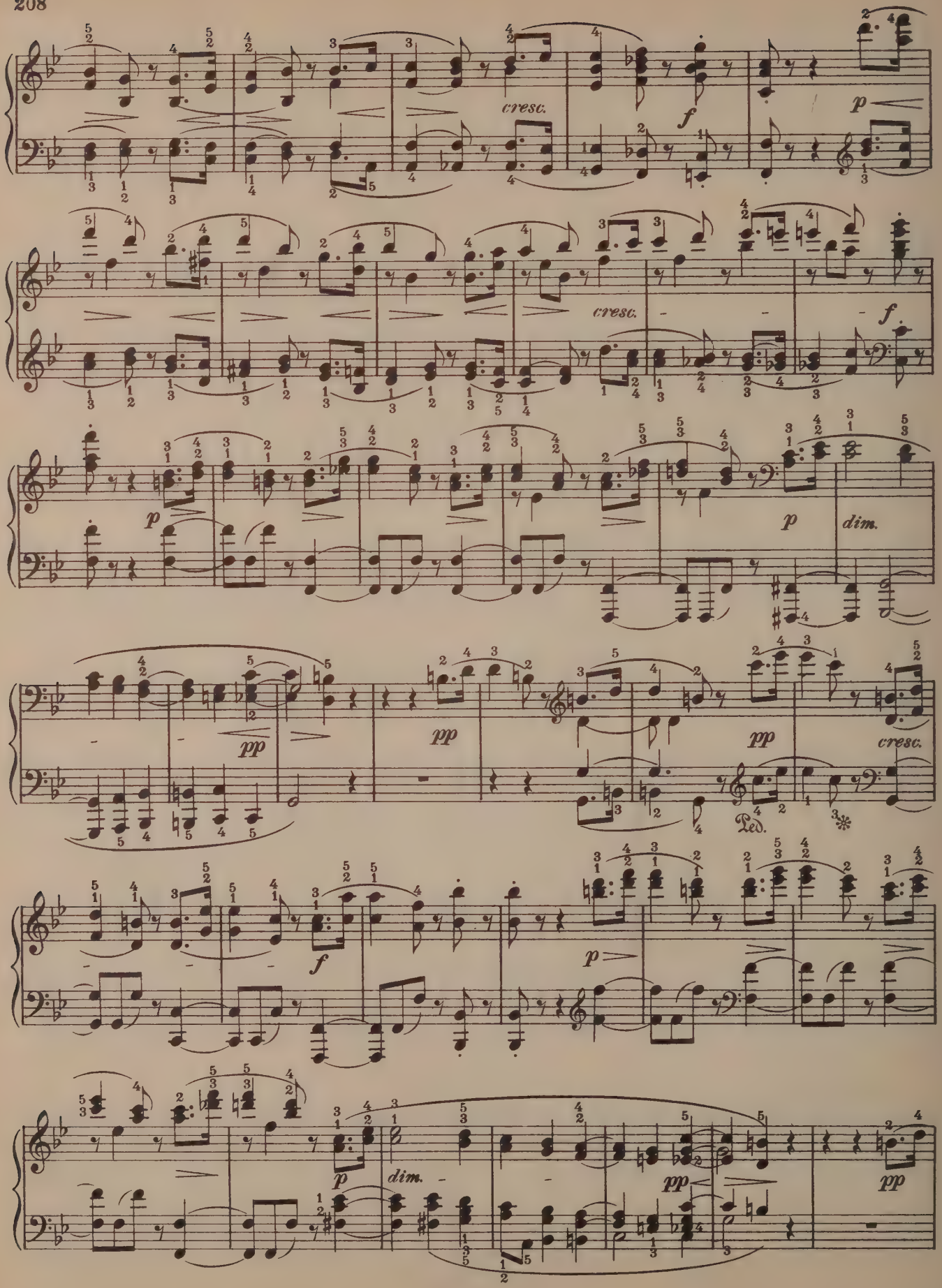
Assai vivace. (♩=80)

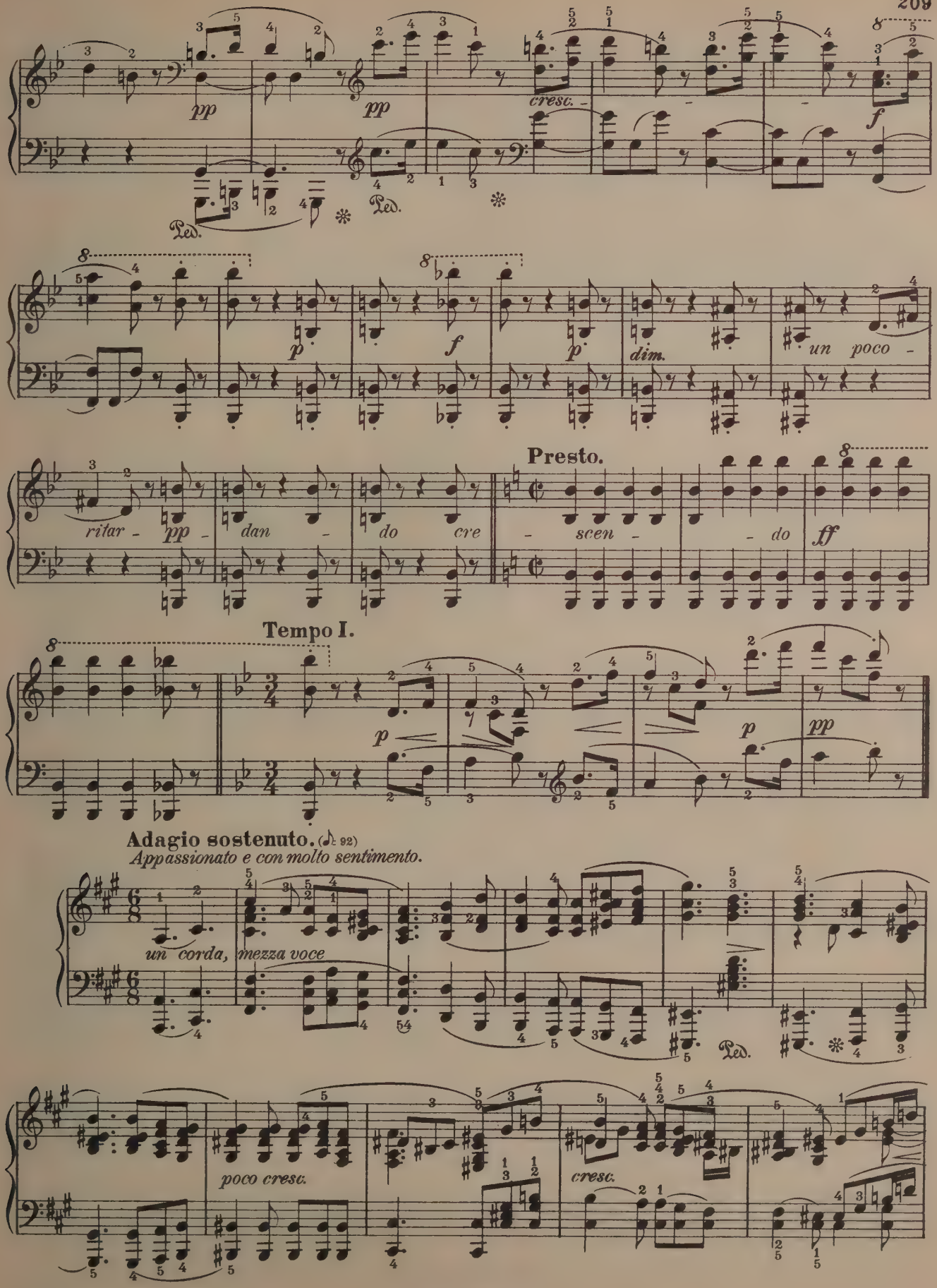


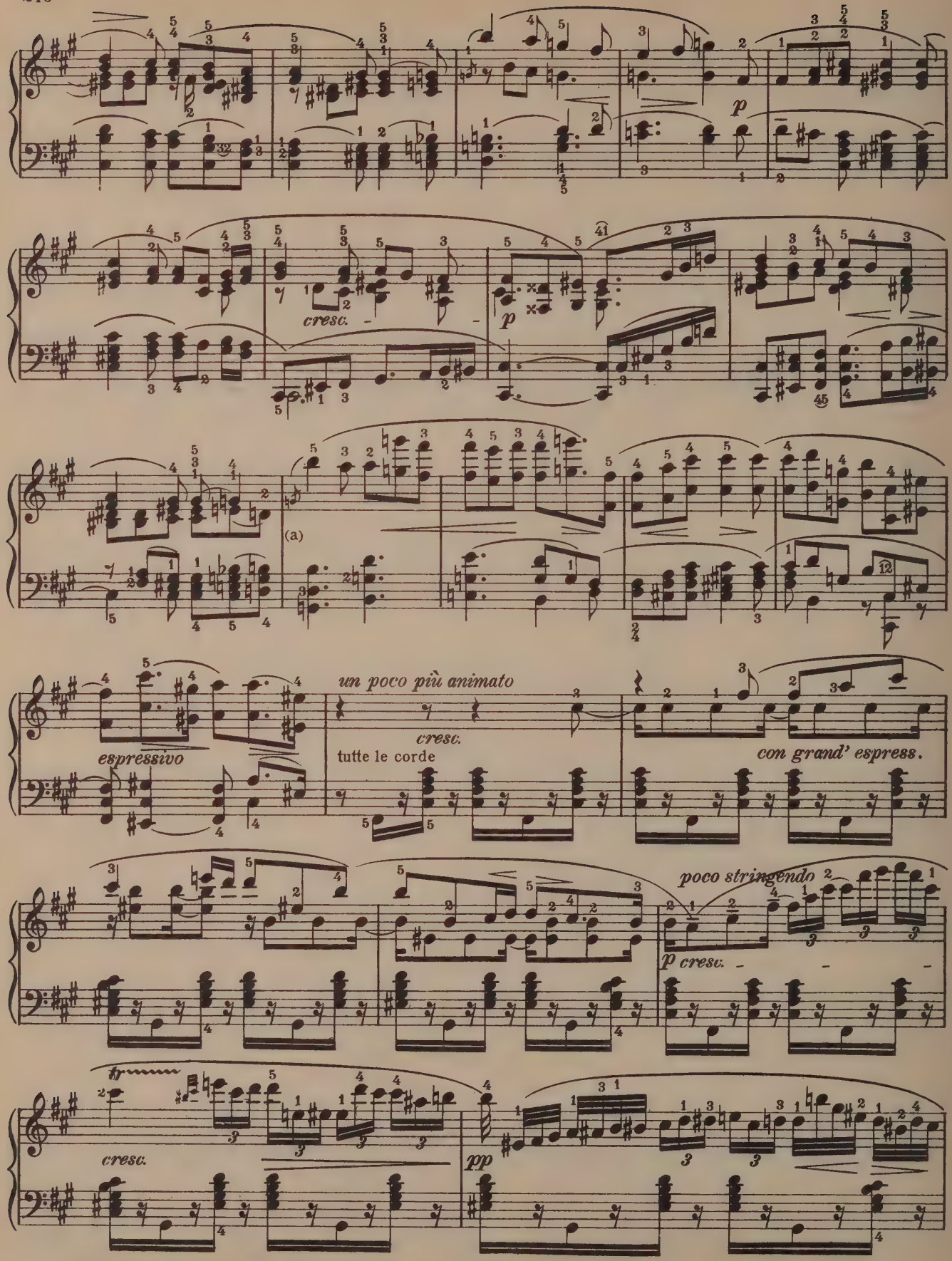


(a) These spread chords should be "legato", if unable to play same without retarding the movement the following is recommended:

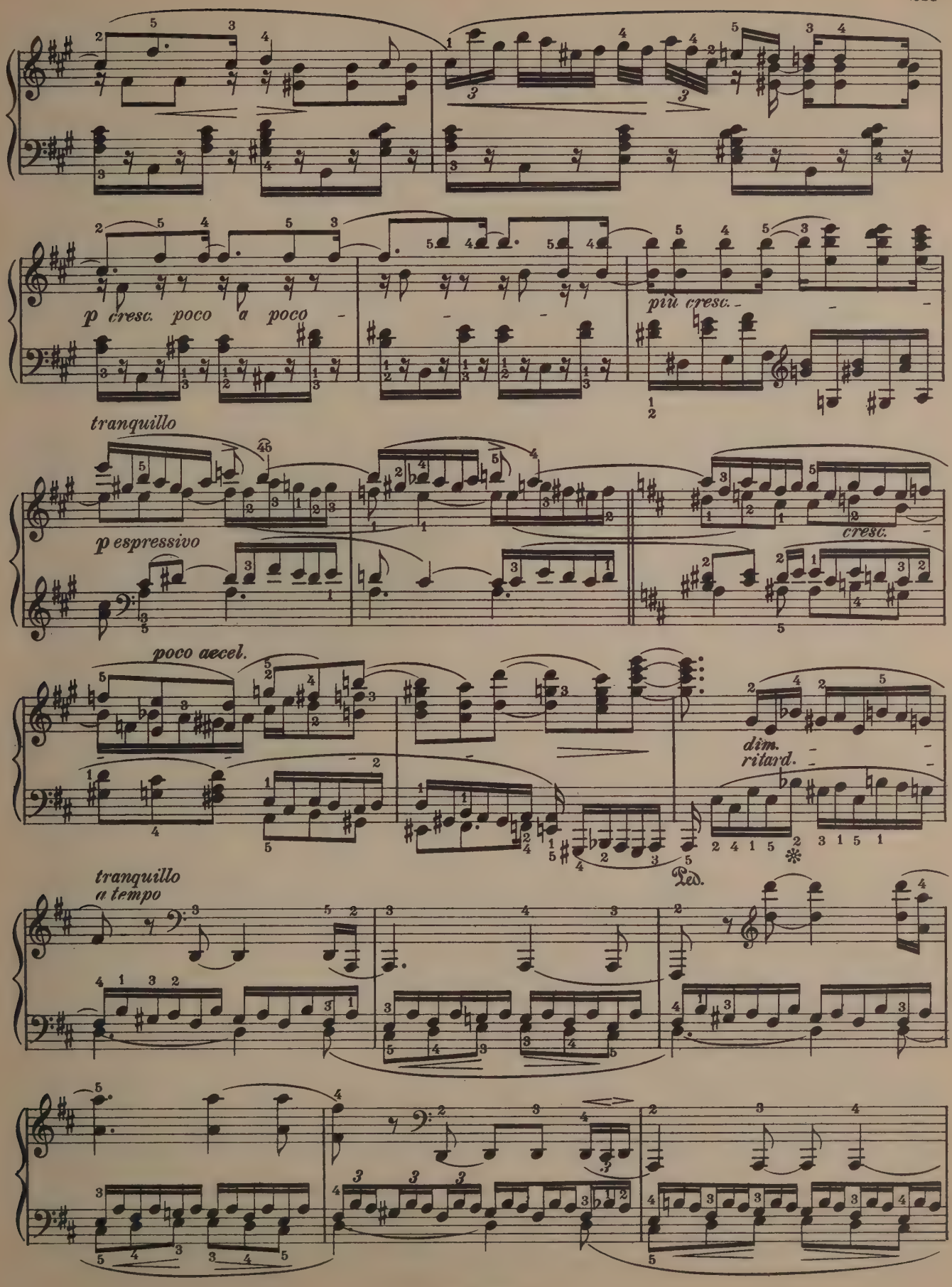

Presto. (♩= 144)
p
cresc.
ff
non legato
sf
Prestissimo.
Tempo I.
f
dolce
p
Ped.

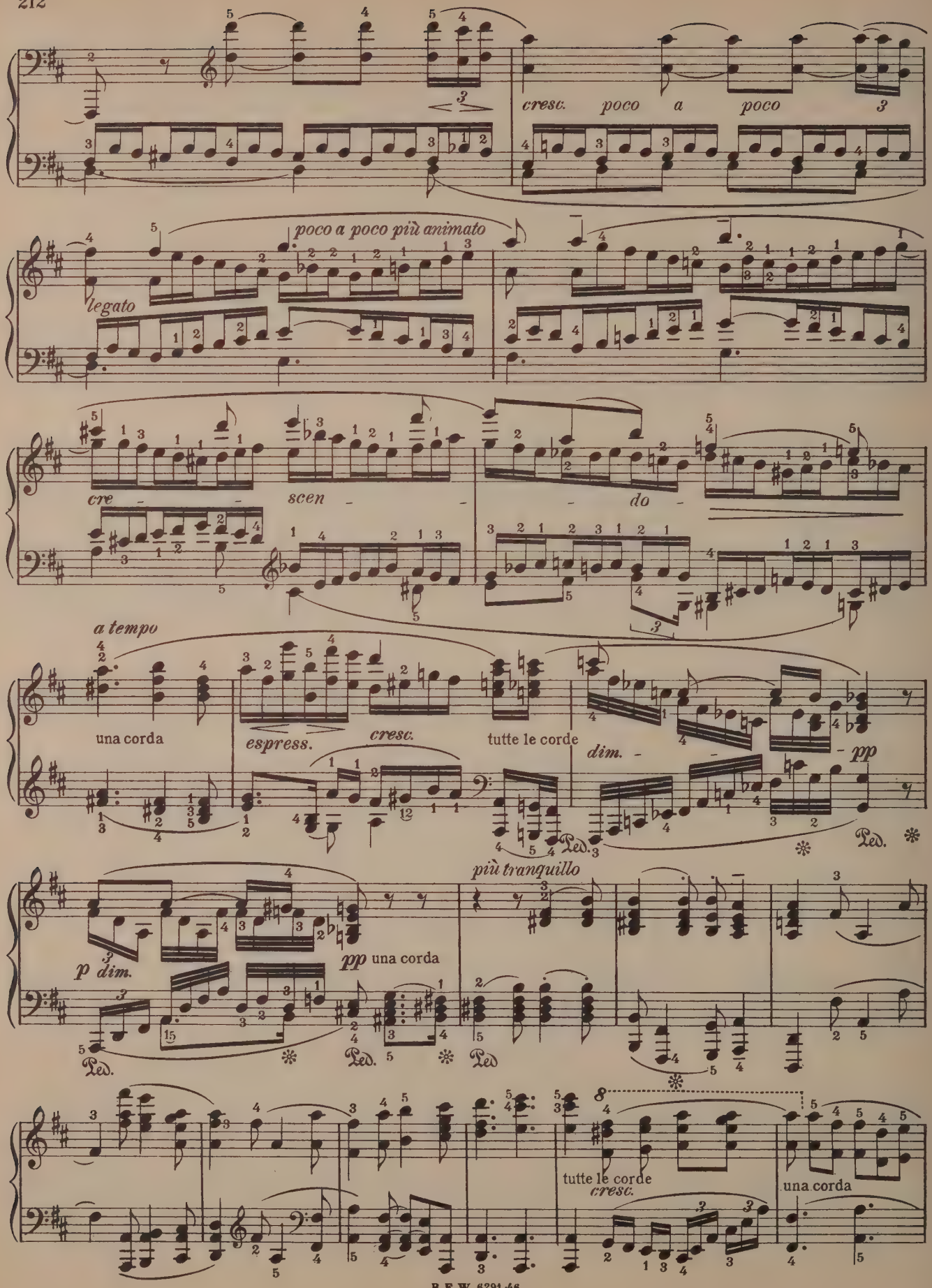

cresc.
f
p
cresc.
f
p
p
dim.
pp
pp
pp
cresc.
Ped.
f
p
p
dim.
pp
pp

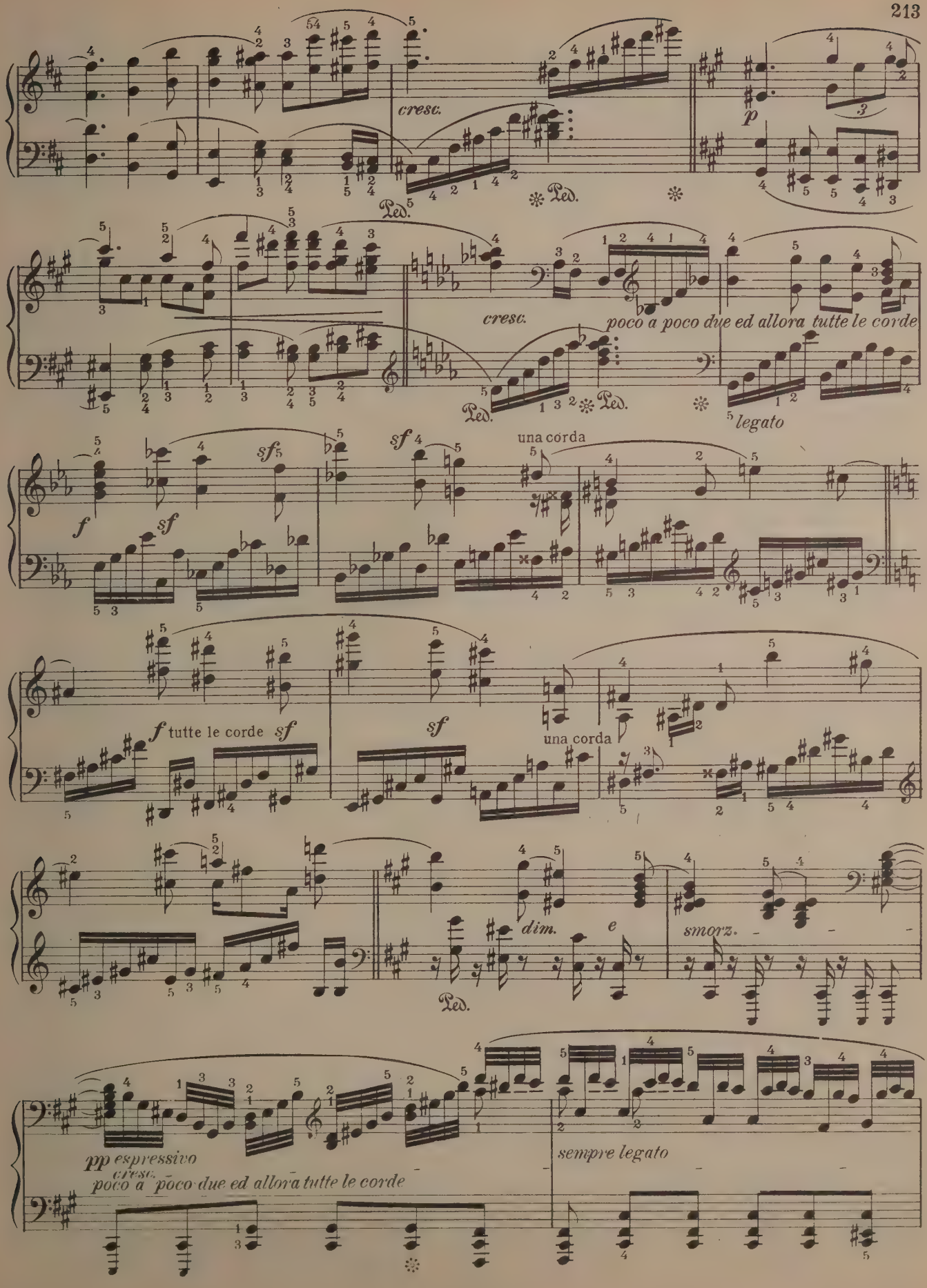

pp
pp
cresc.
f
Ped.
Ped.
p
f
p
dim.
un poco -
ritar - pp - dan - do cre - scen - do
ff
Presto.
Tempo I.
p
p
pp
Adagio sostenuto. (♪= 92)
Appassionato e con molto sentimento.
un corda, mezza voce
Ped.
poco cresc.
cresc.

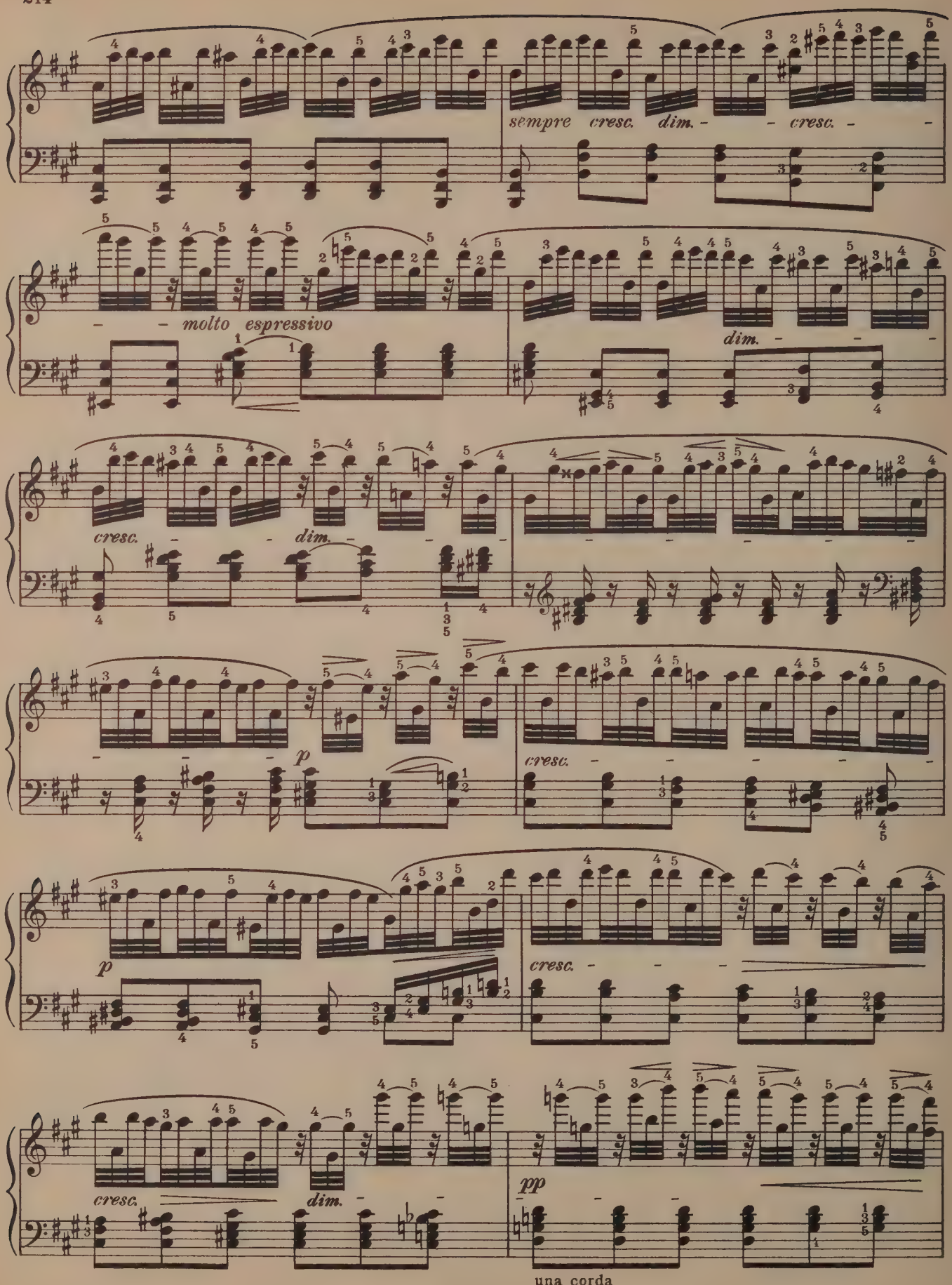


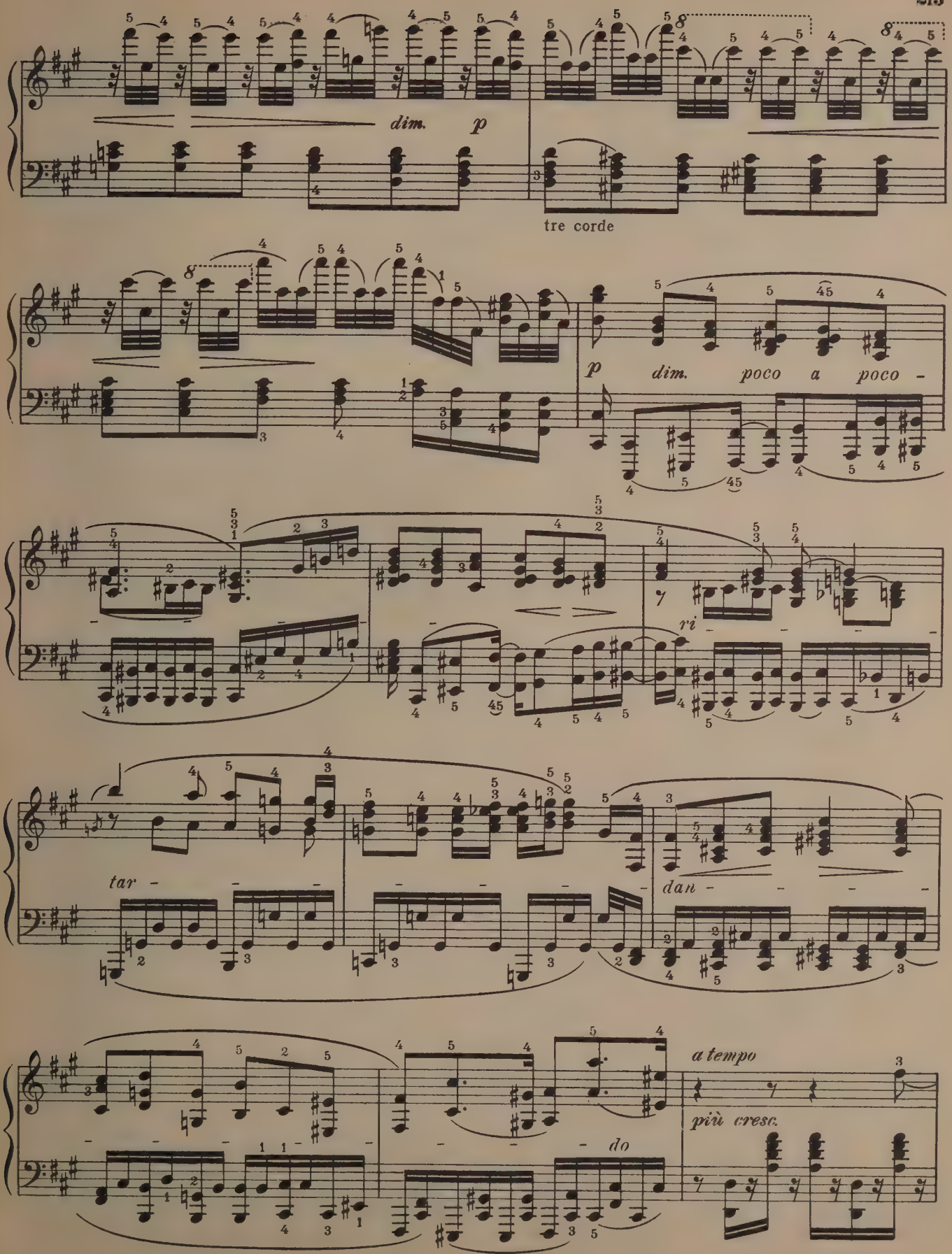
(a) Endeavour to avoid playing these tenth-chords "Arpeggio"

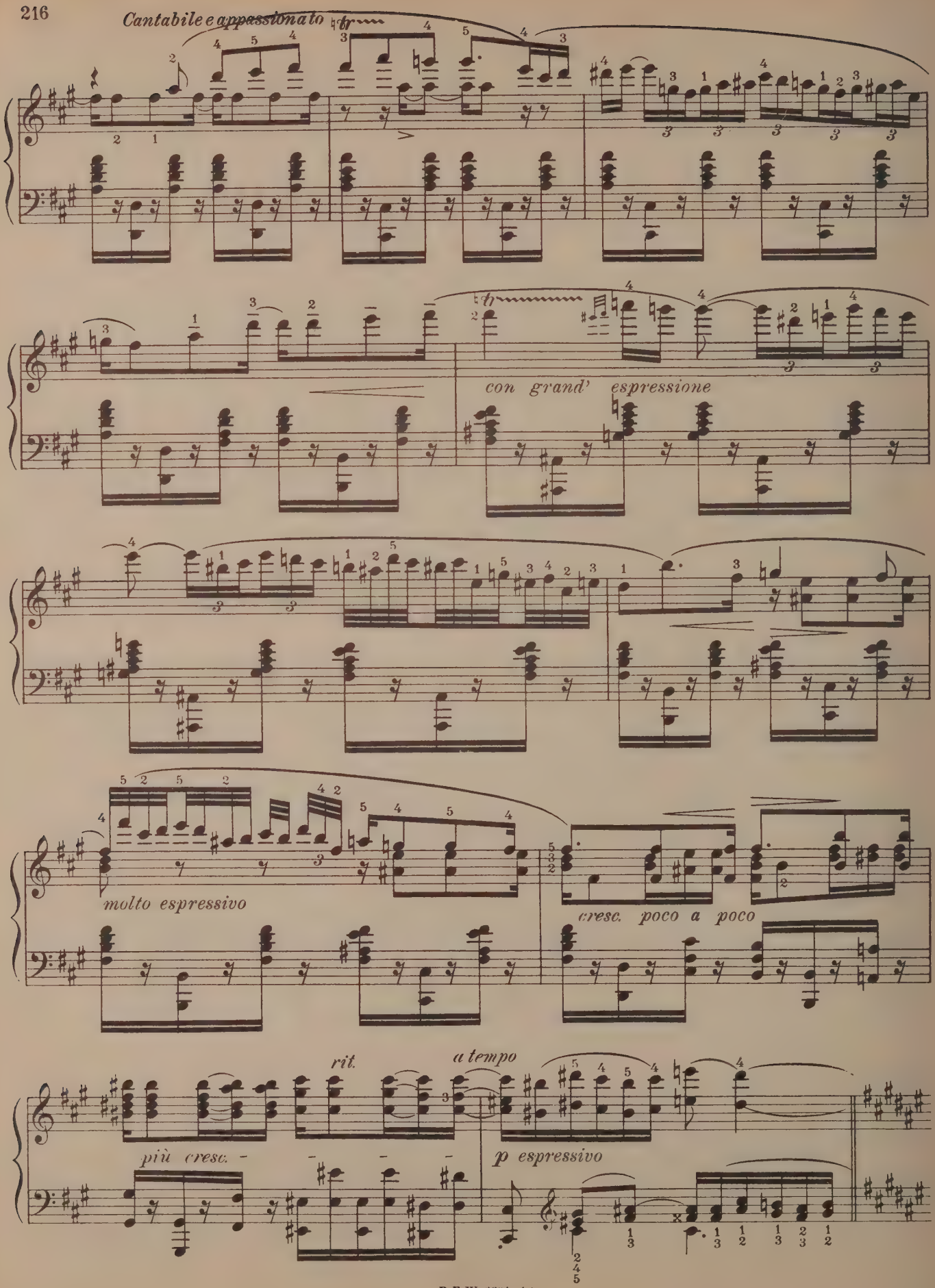

p cresc. poco a poco
più cresc.
tranquillo
p espressivo
cresc.
poco accel.
dim.
ritard.
Ped.
tranquillo
a tempo

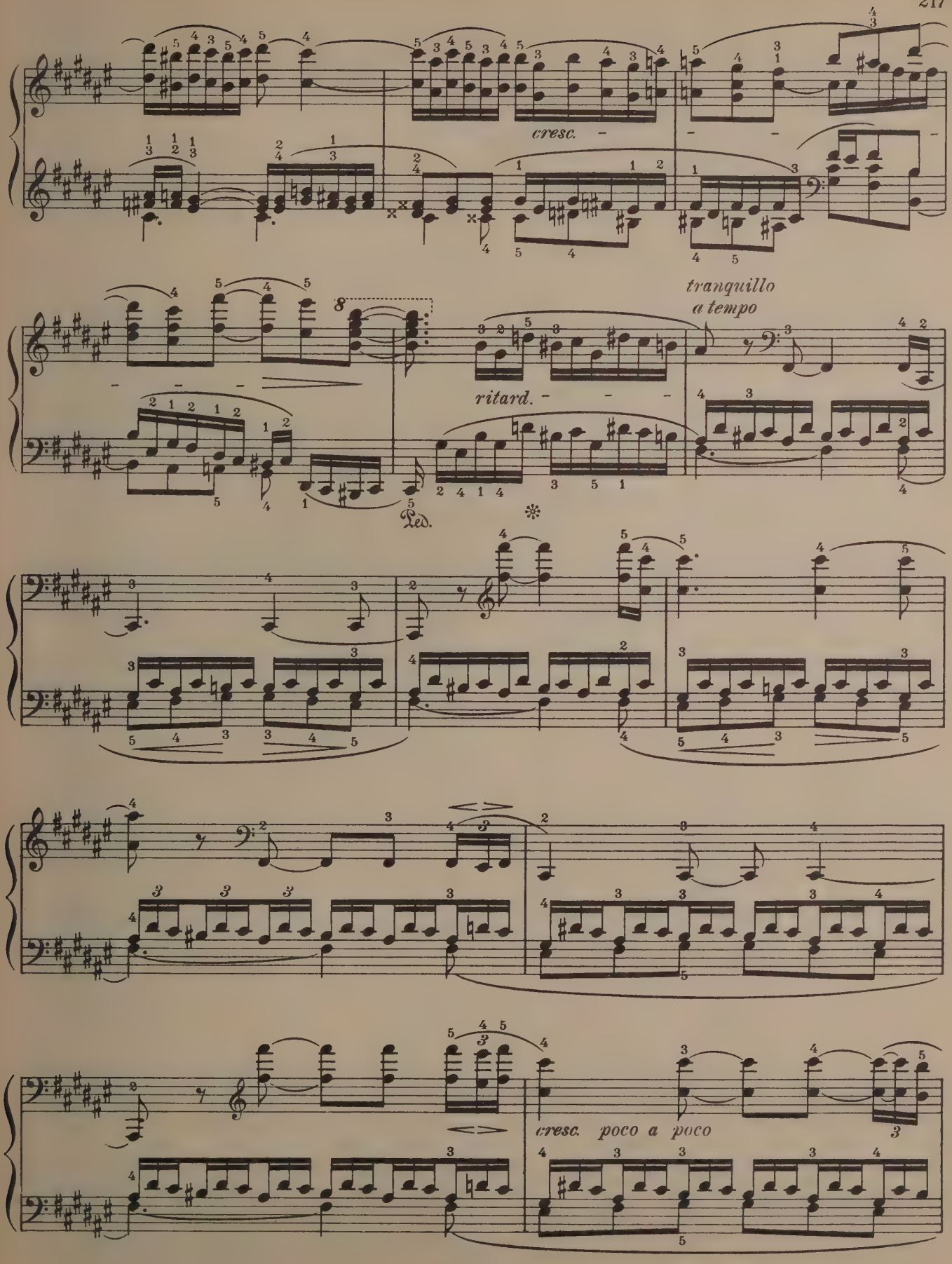

cresc. poco a poco
poco a poco più animato
legato
cre - scen - do -
a tempo
una corda
espress.
cresc.
tutte le corde
dim.
pp
più tranquillo
p dim.
pp una corda
Ped.
tutte le corde
cresc.
una corda

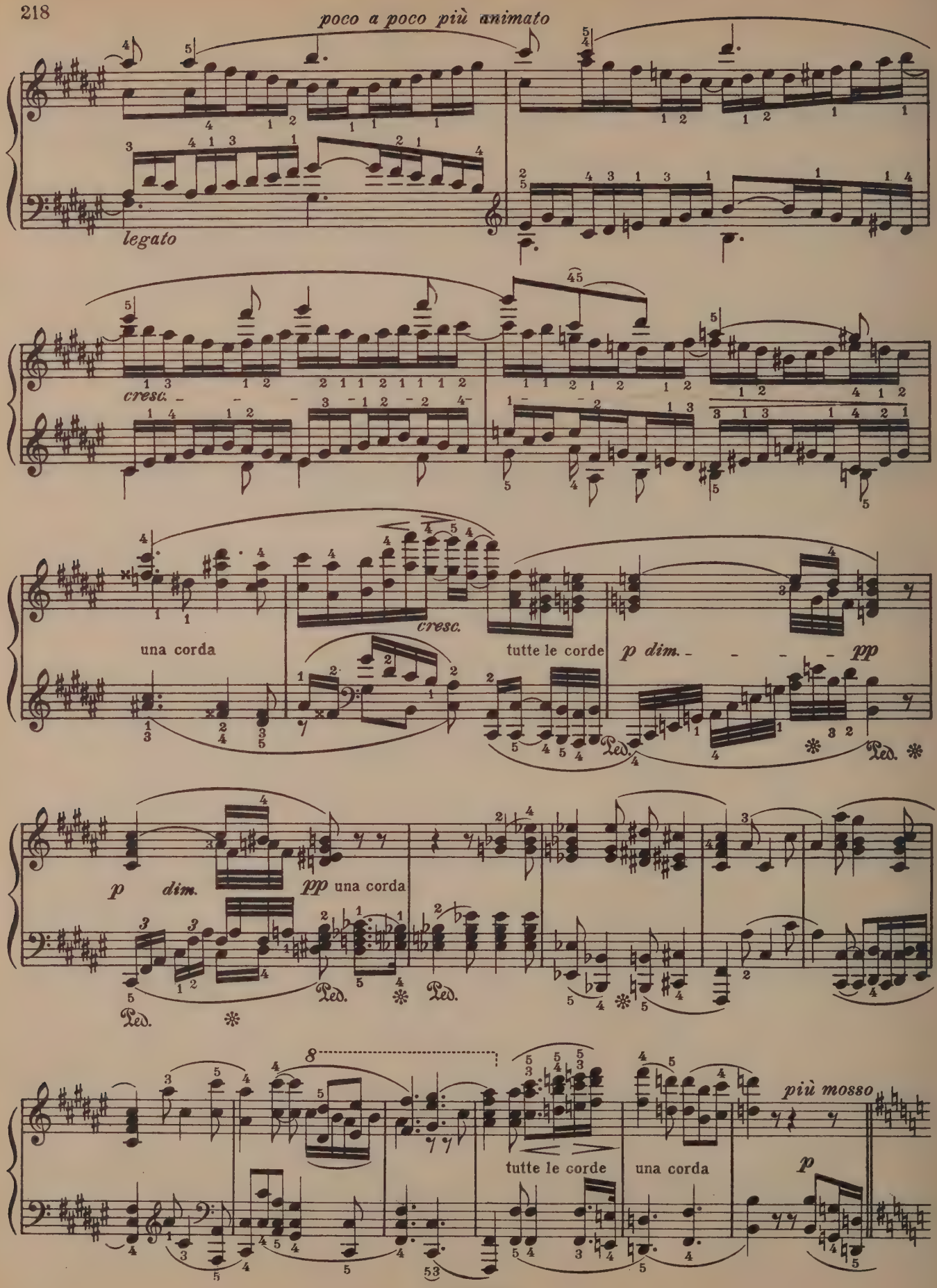

cresc.
Ped.
p
cresc.
poco a poco due ed allora tutte le corde
legato
una corda
f
sf
tutte le corde
dim.
e
smorz.
pp espressivo
cresc.
poco a poco due ed allora tutte le corde
sempre legato

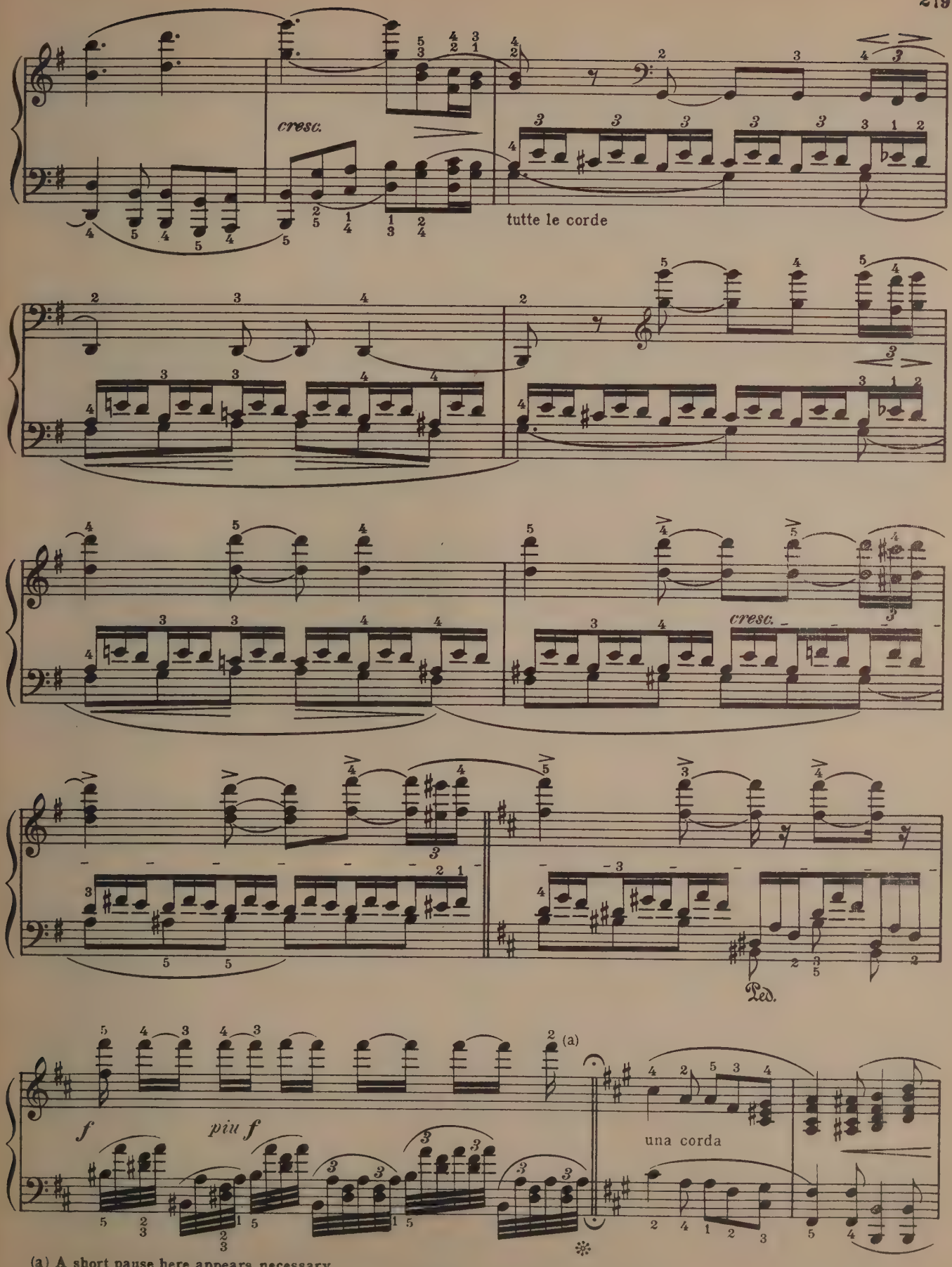

sempre cresc. dim. – – cresc. – –
– – molto espressivo
dim. – – –
cresc. – – dim. – – –
p
cresc. – – – – –
p
cresc. – – –
cresc. – – dim. – –
pp
una corda


dim.
p
tre corde
p
dim.
poco a poco -
ri -
tar - - -
dan - - - -
a tempo
più cresc.
do

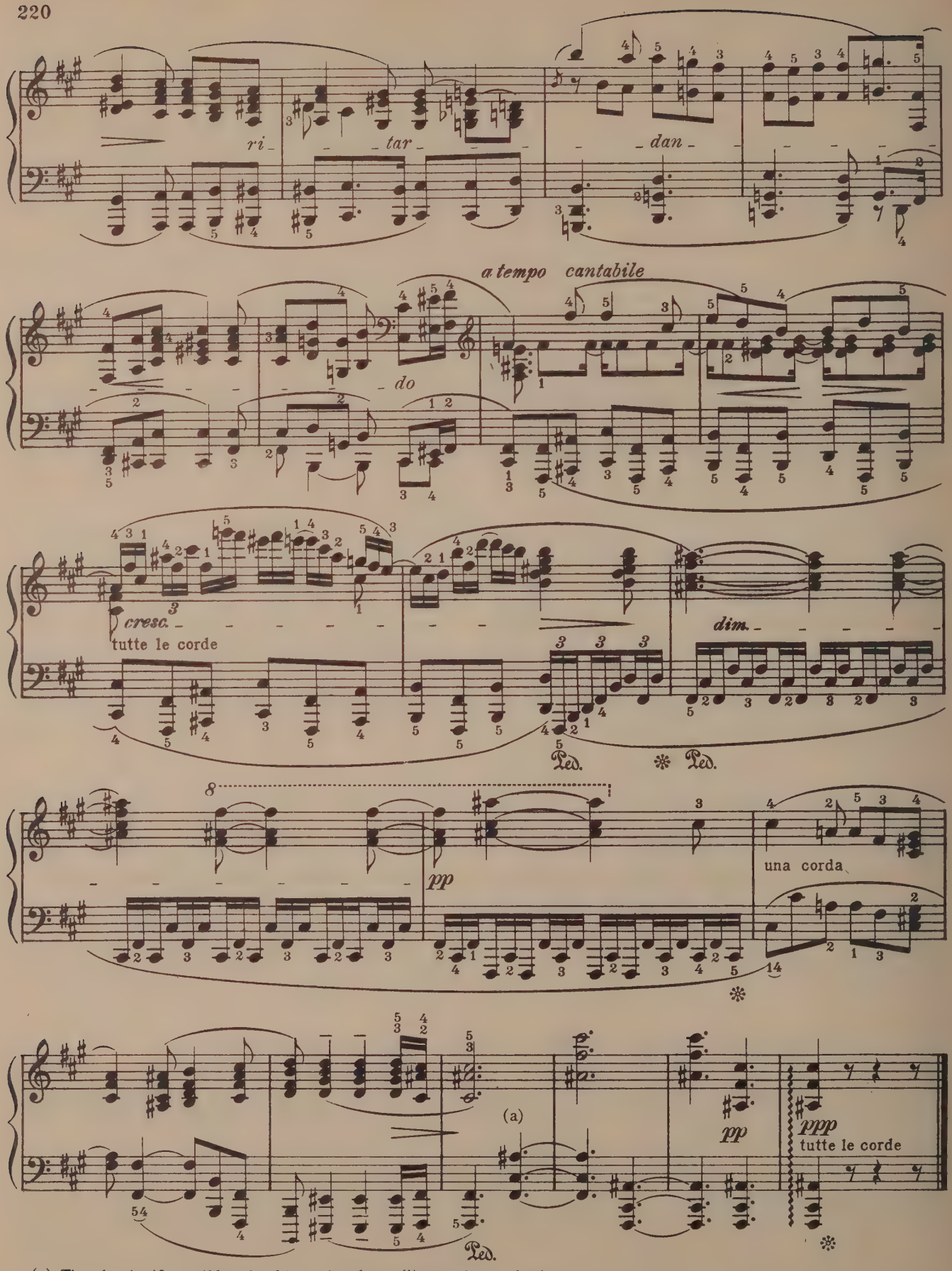

Cantabile e appassionato
con grand' espressione
molto espressivo
cresc. poco a poco
rit.
a tempo
più cresc.
p espressivo


cresc.
tranquillo
a tempo
ritard.
Ped.
cresc. poco a poco


poco a poco più animato
legato
cresc.
una corda
cresc.
tutte le corde
p dim.
pp
Ped.
p dim.
pp una corda
Ped.
Ped.
Ped.
8
più mosso
tutte le corde
una corda
p

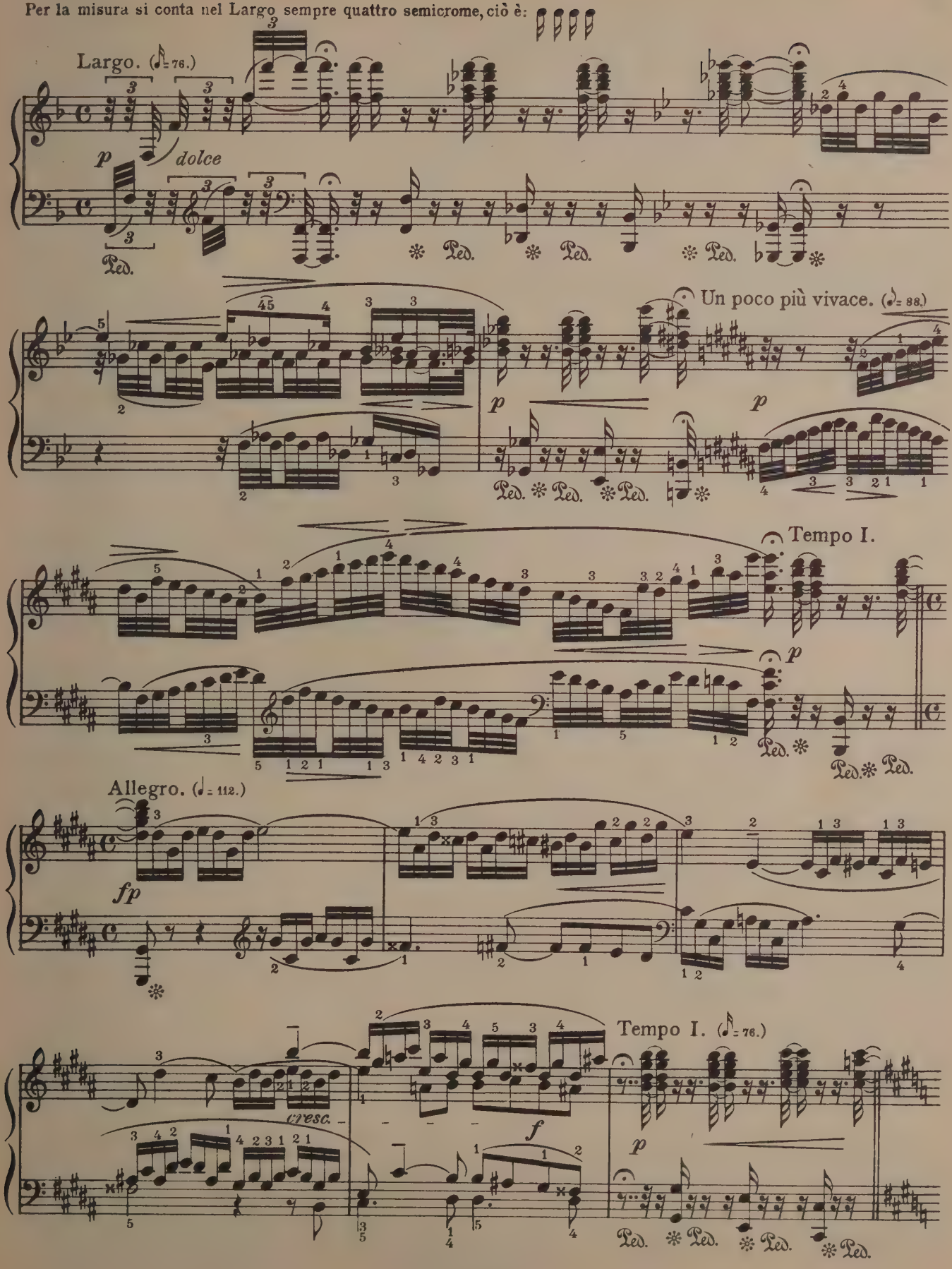


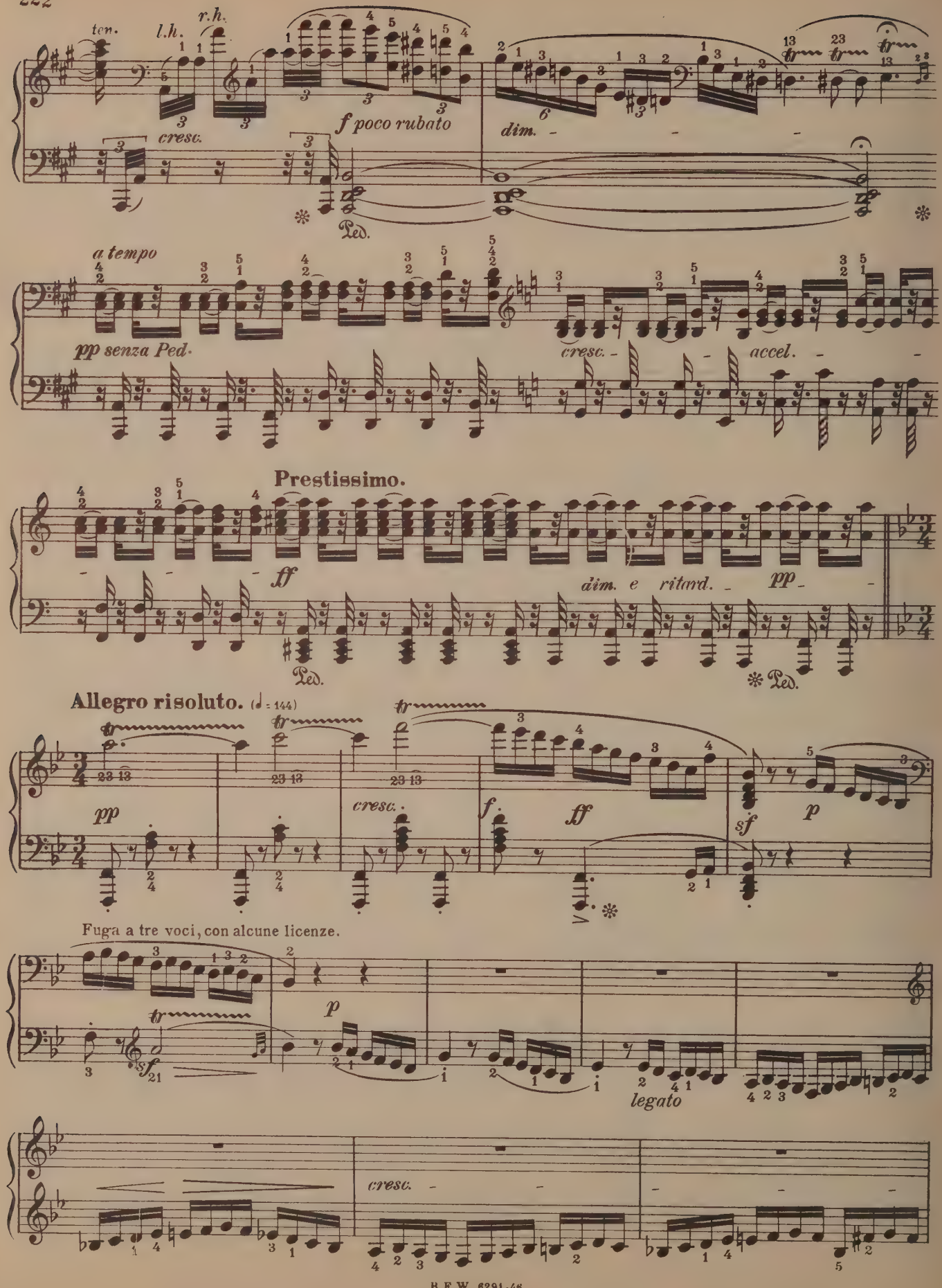
(a) A short pause here appears necessary.

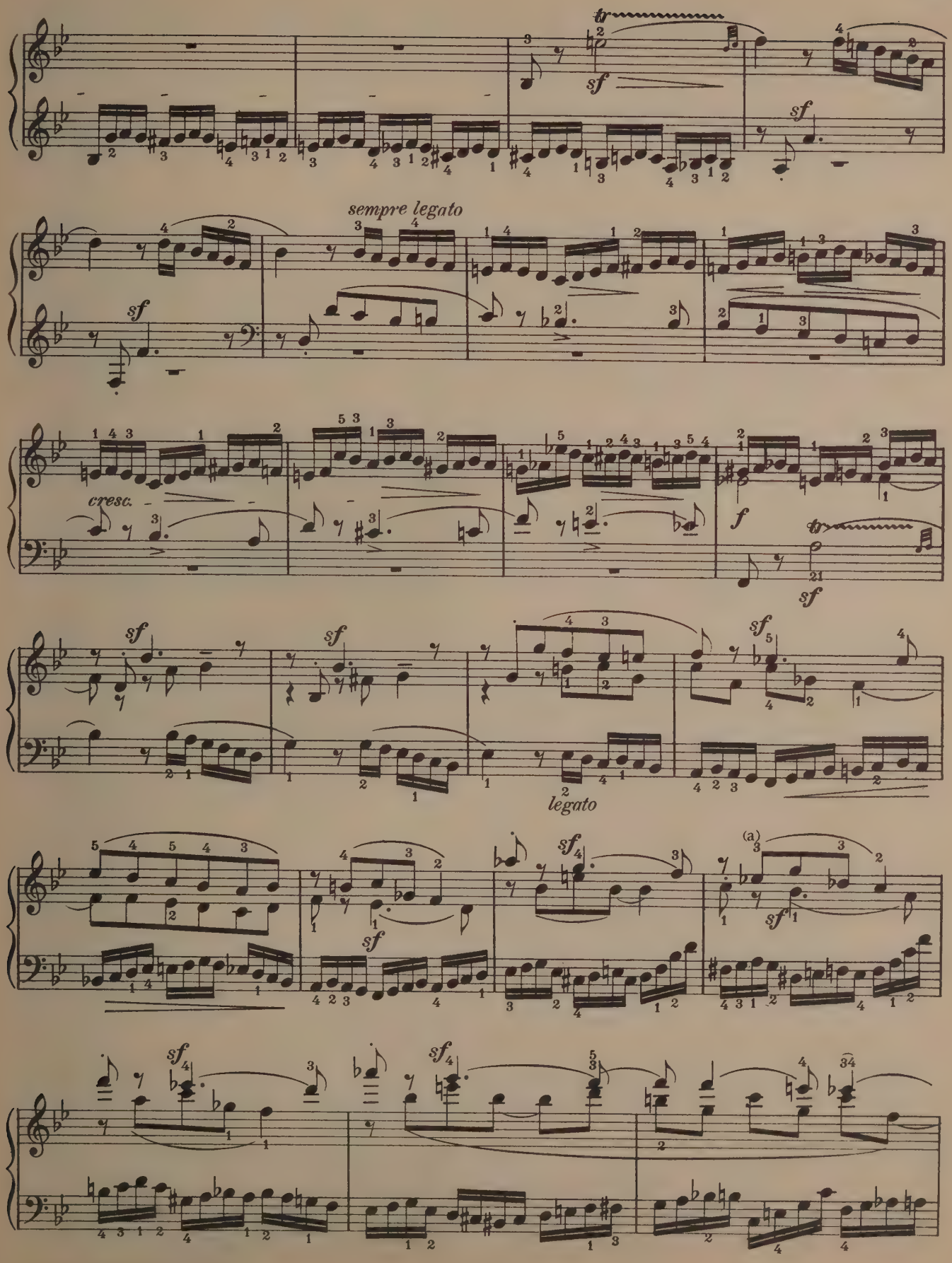


(a) The chords, if possible, should not be played "Arpeggio" or broken.

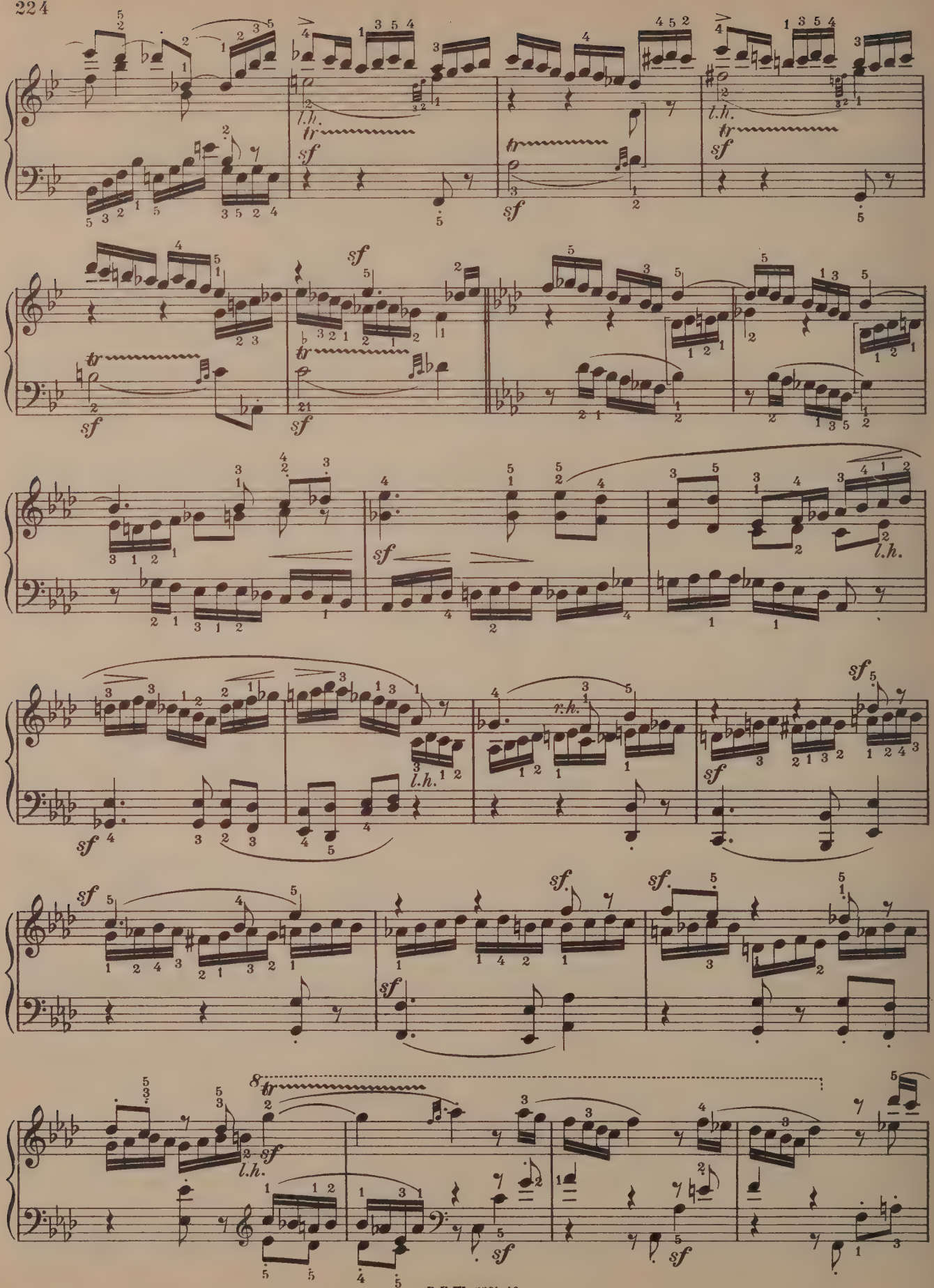
Per la misura si conta nel Largo sempre quattro semicrome, ciò è:

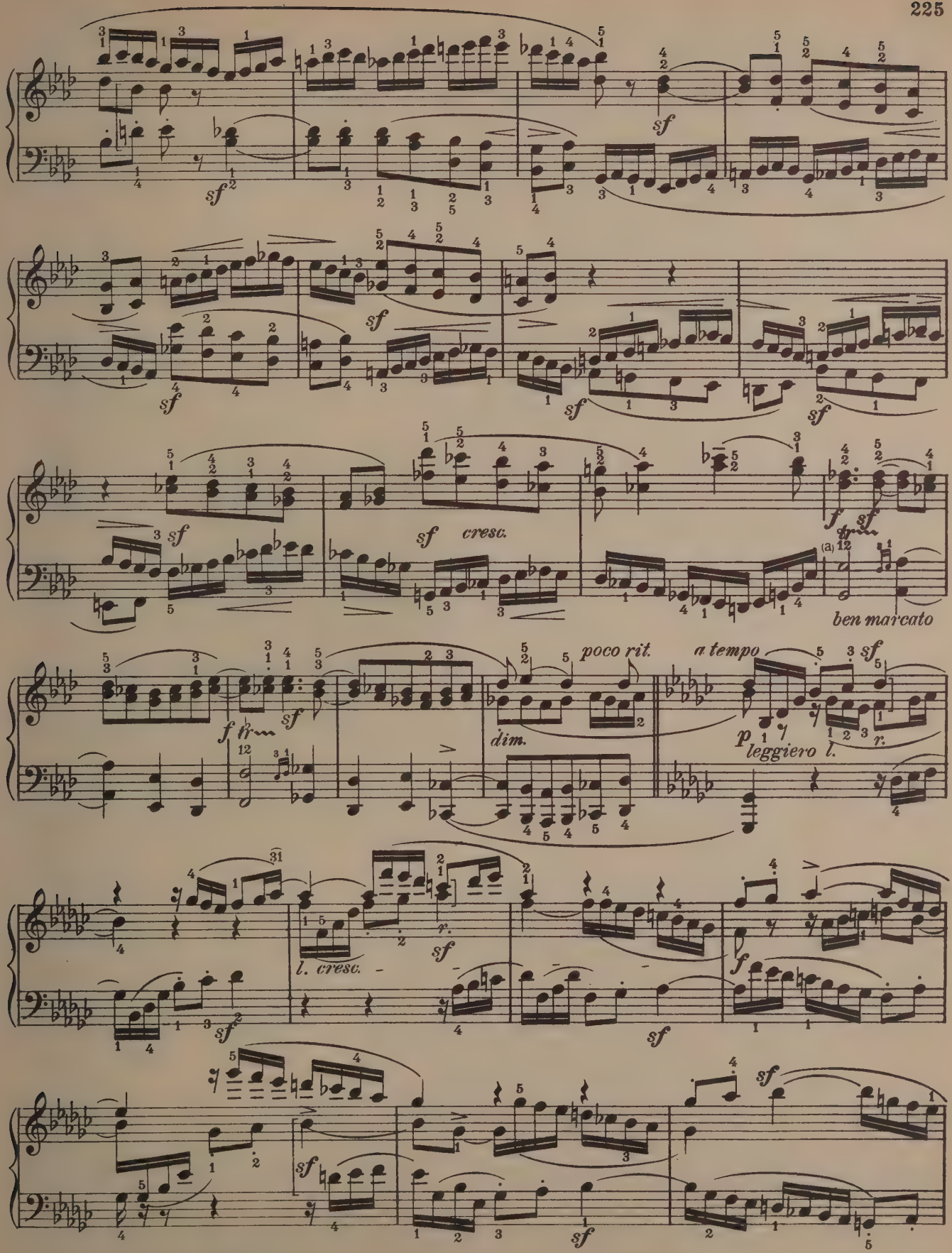


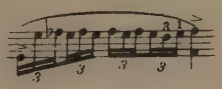

ten.
l.h.
r.h.
cresc.
f poco rubato
dim.
Ped.
a tempo
pp senza Ped.
cresc.
accel.
Prestissimo.
ff
dim. e ritard.
pp
Ped.
Ped.
Allegro risoluto. (♩ = 144)
pp
cresc.
f
ff
sf
p
Fuga a tre voci, con alcune licenze.
sf
p
legato
cresc.

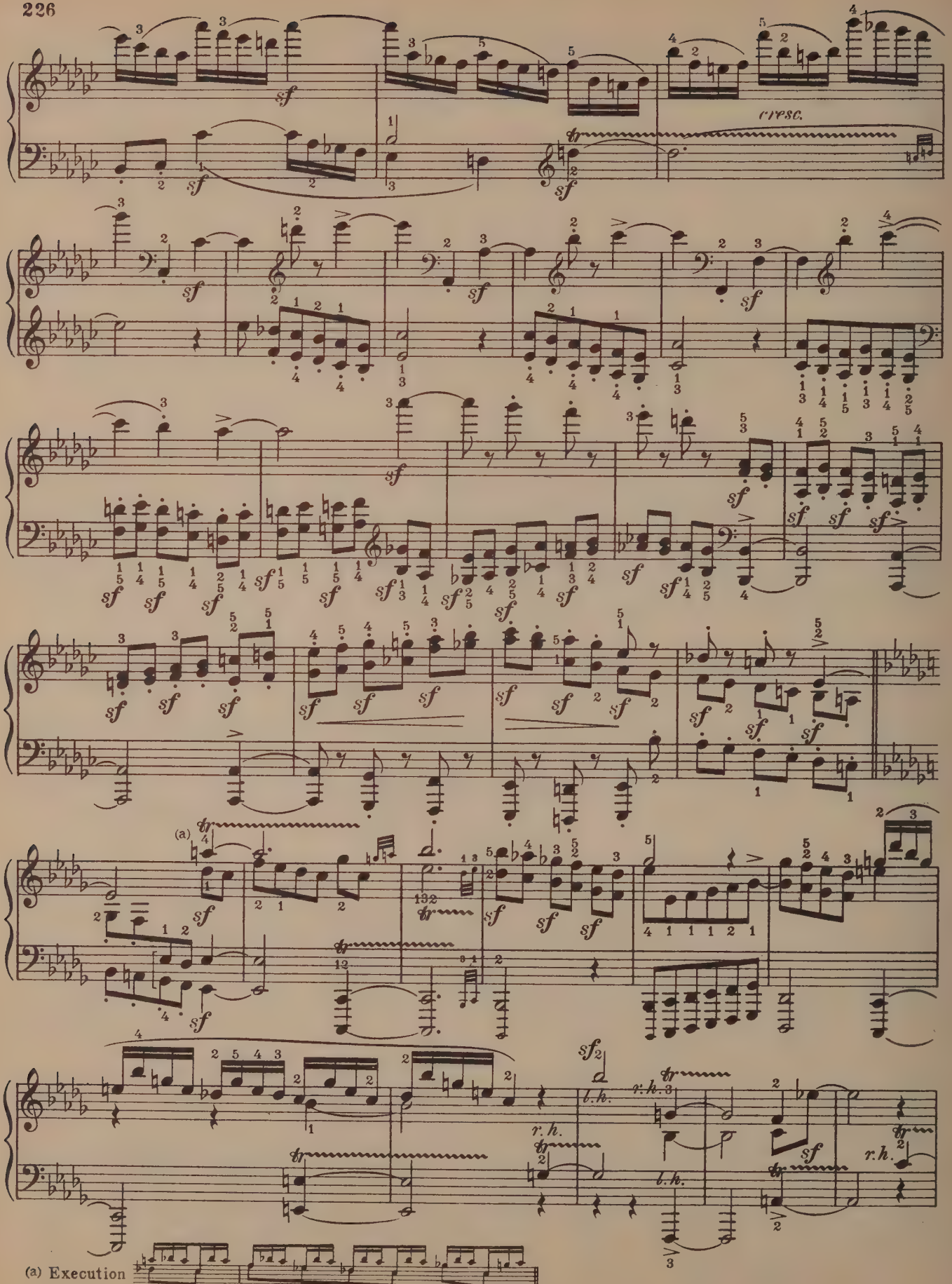


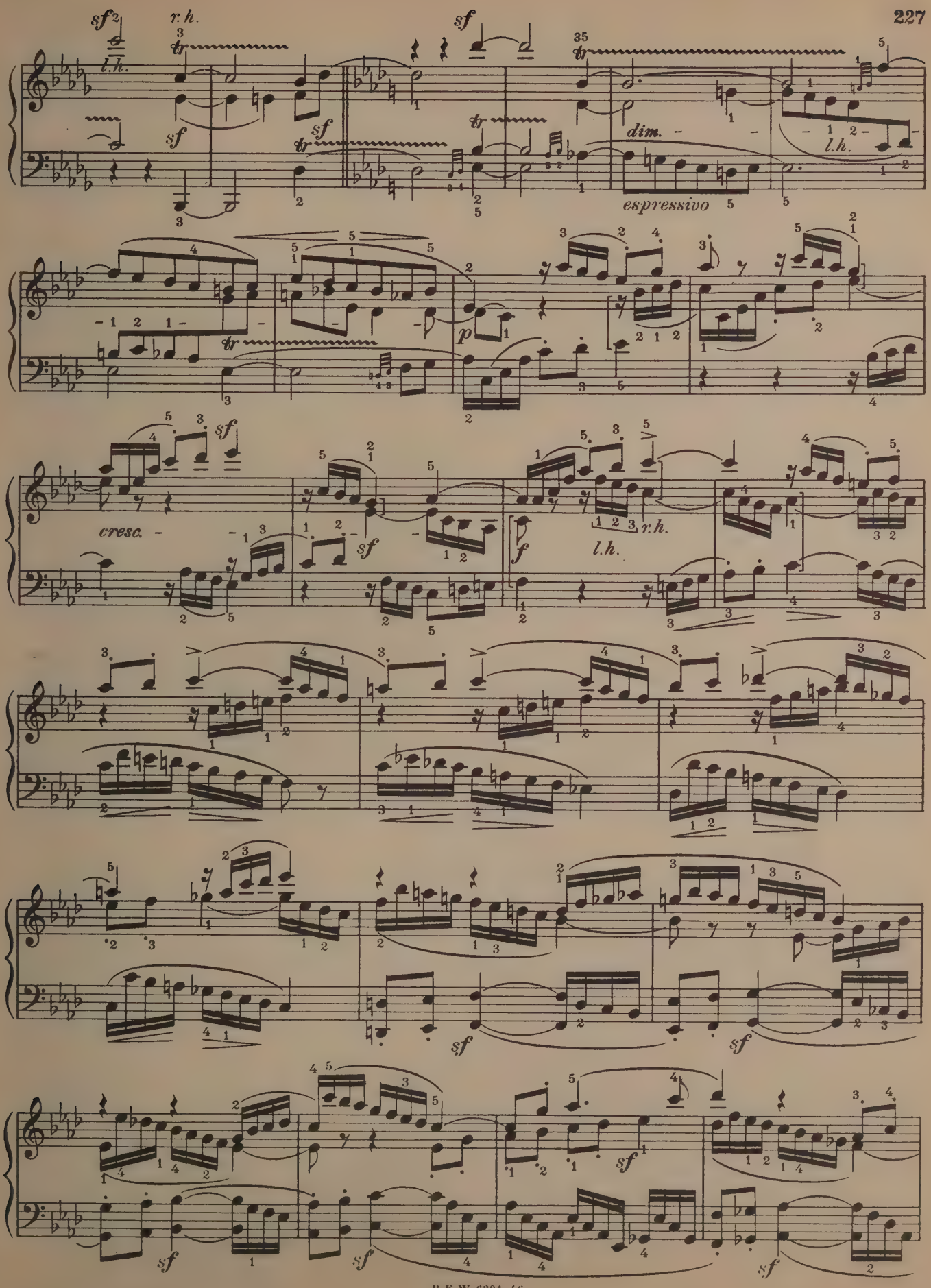
(a) Some Editions have E♮ here.

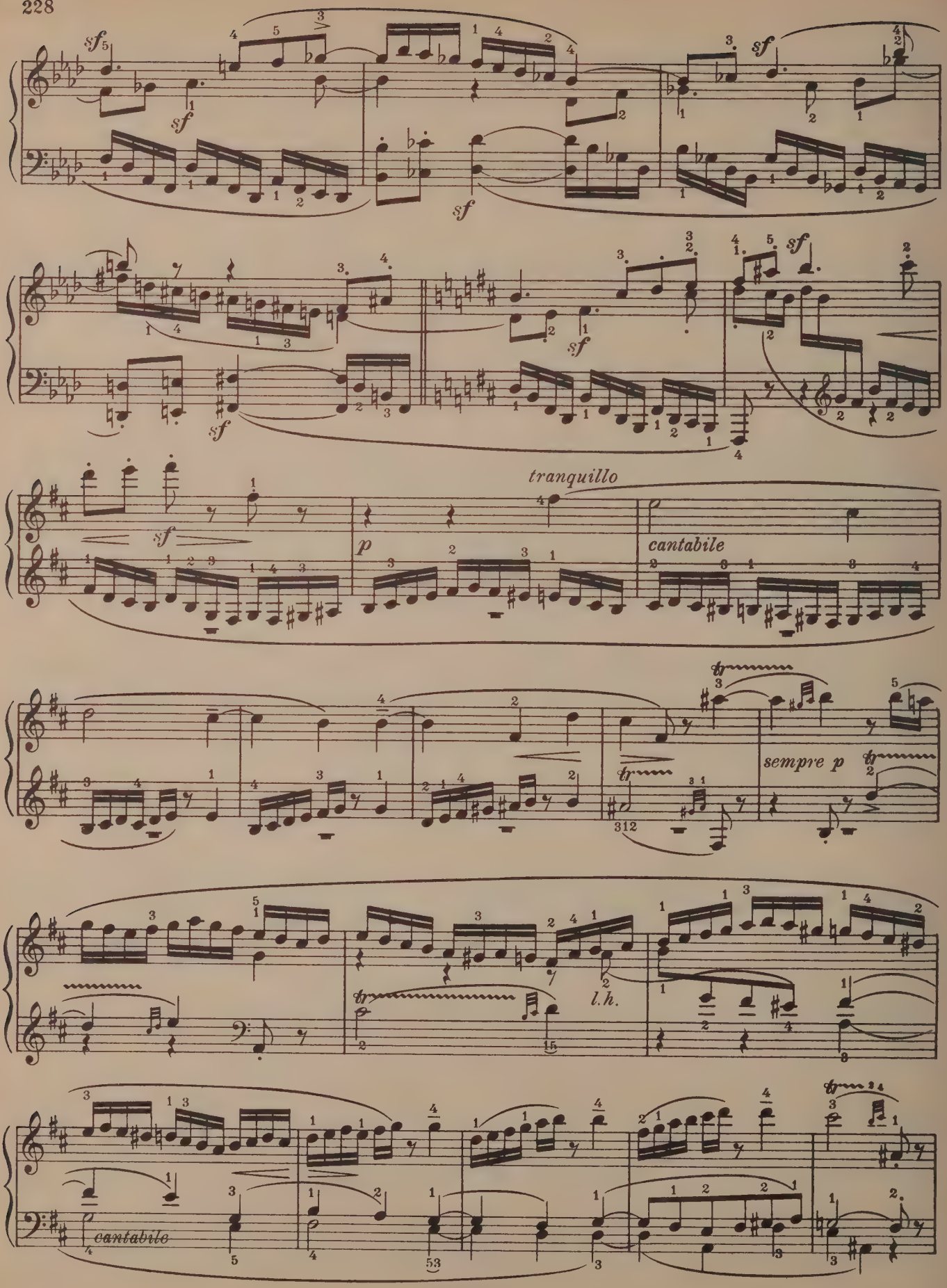

l.h.
tr
sf
r.h.
8

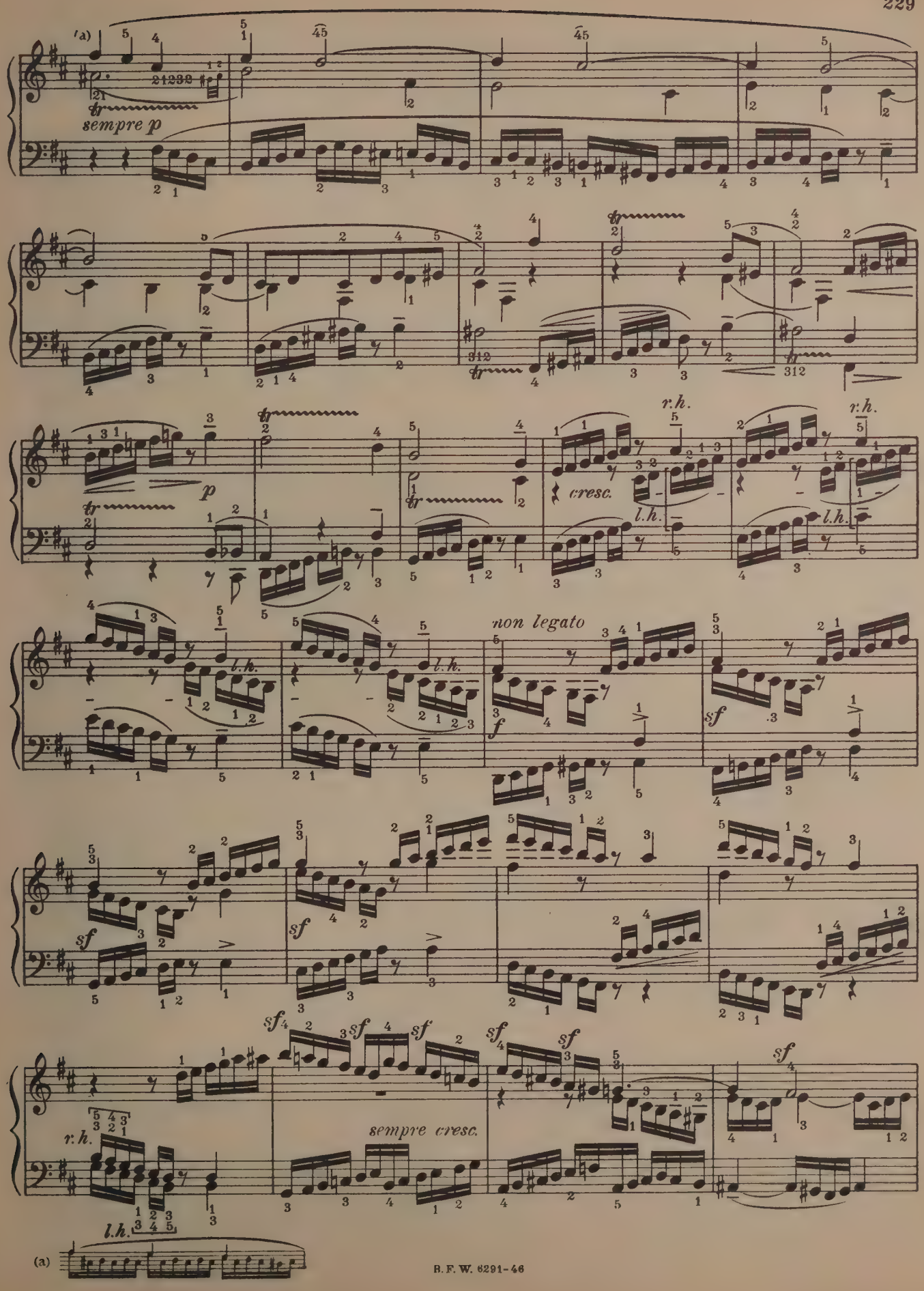


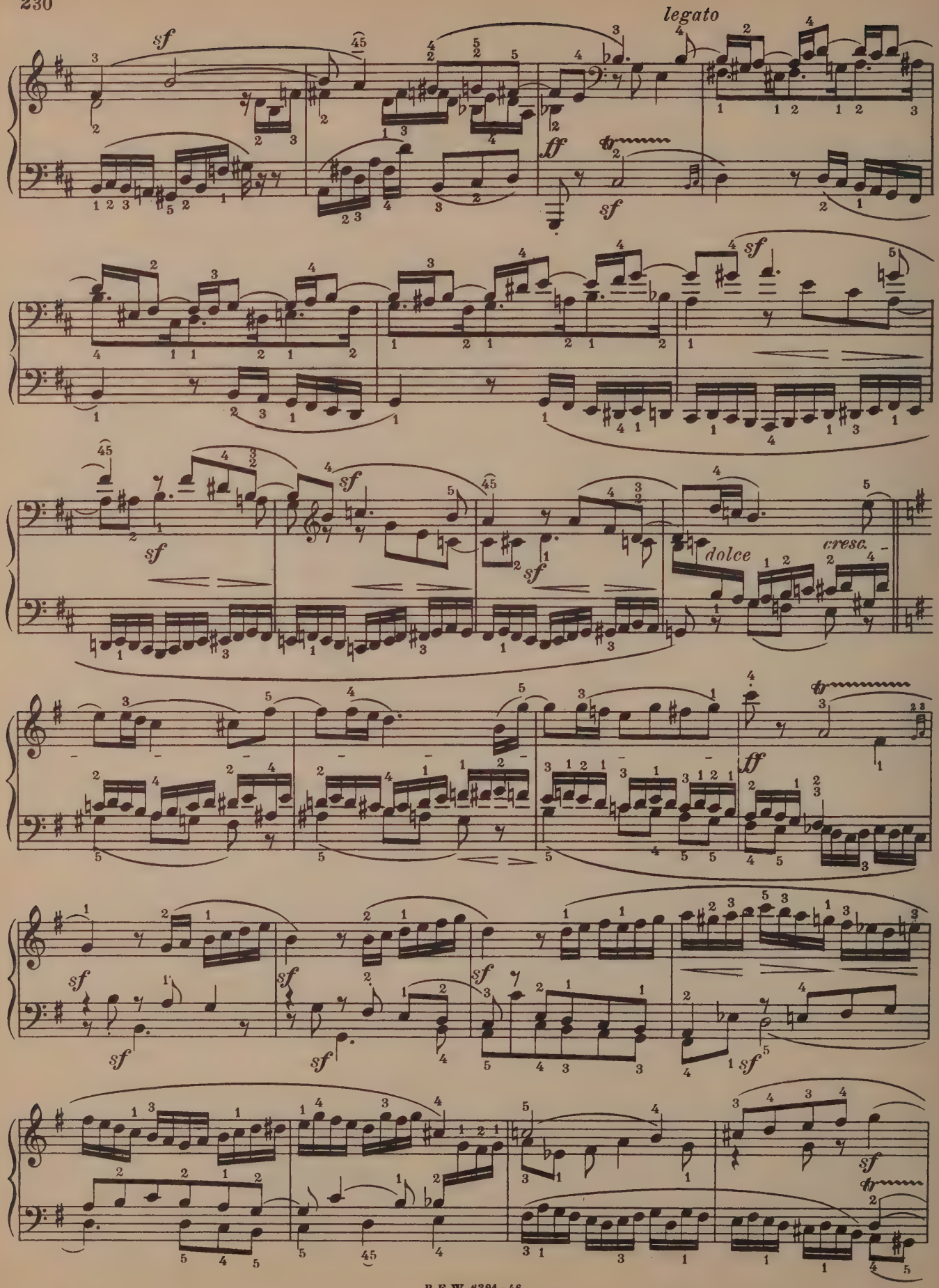
(a) Execution: 

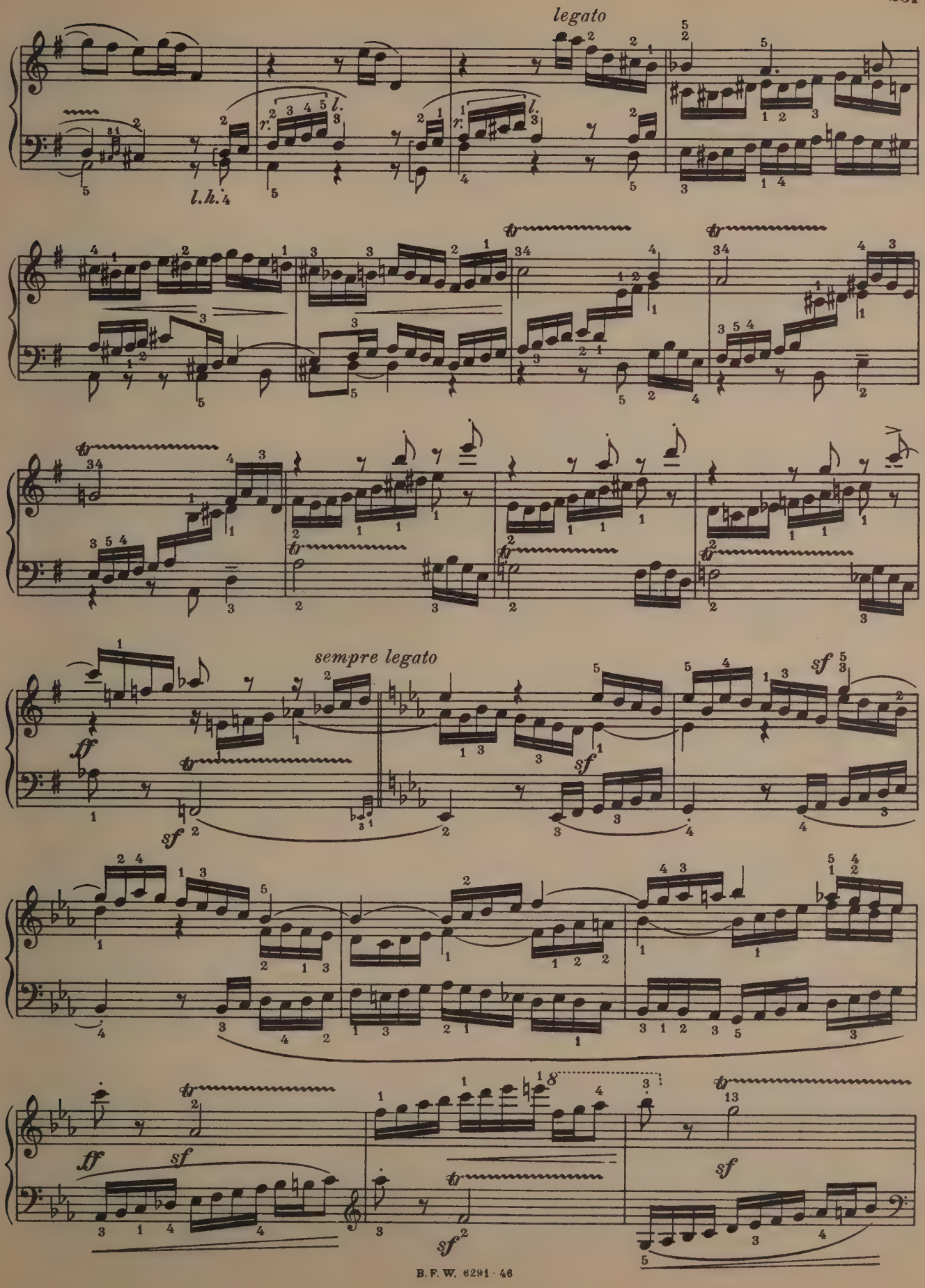

cresc.
(a)
r.h.
l.h.
(a) Execution

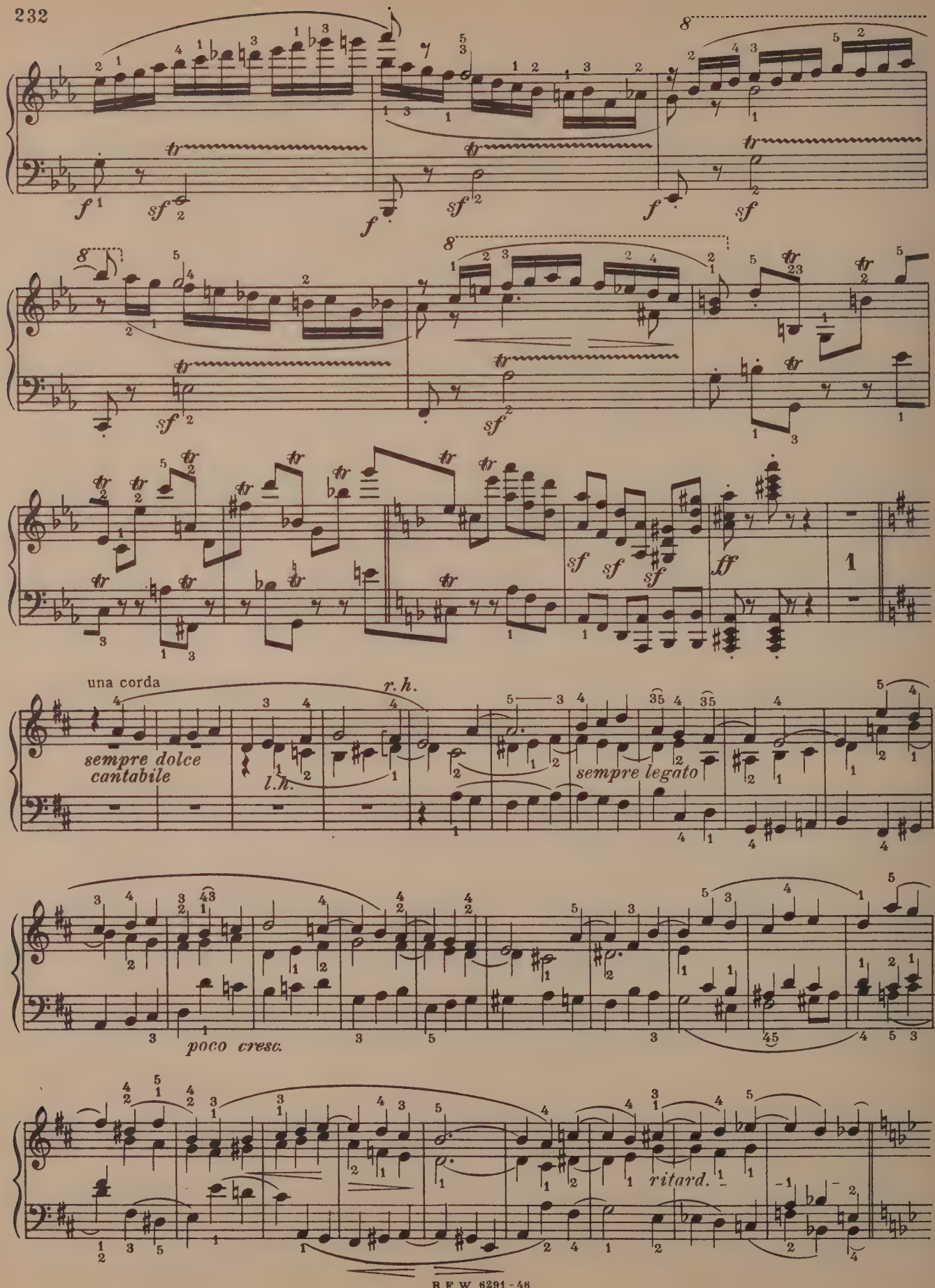

sf
r. h.
l. h.
tr
dim.
espressivo
l. h.
p
cresc.
sf
f
r. h.
l. h.
sf
sf
sf
sf

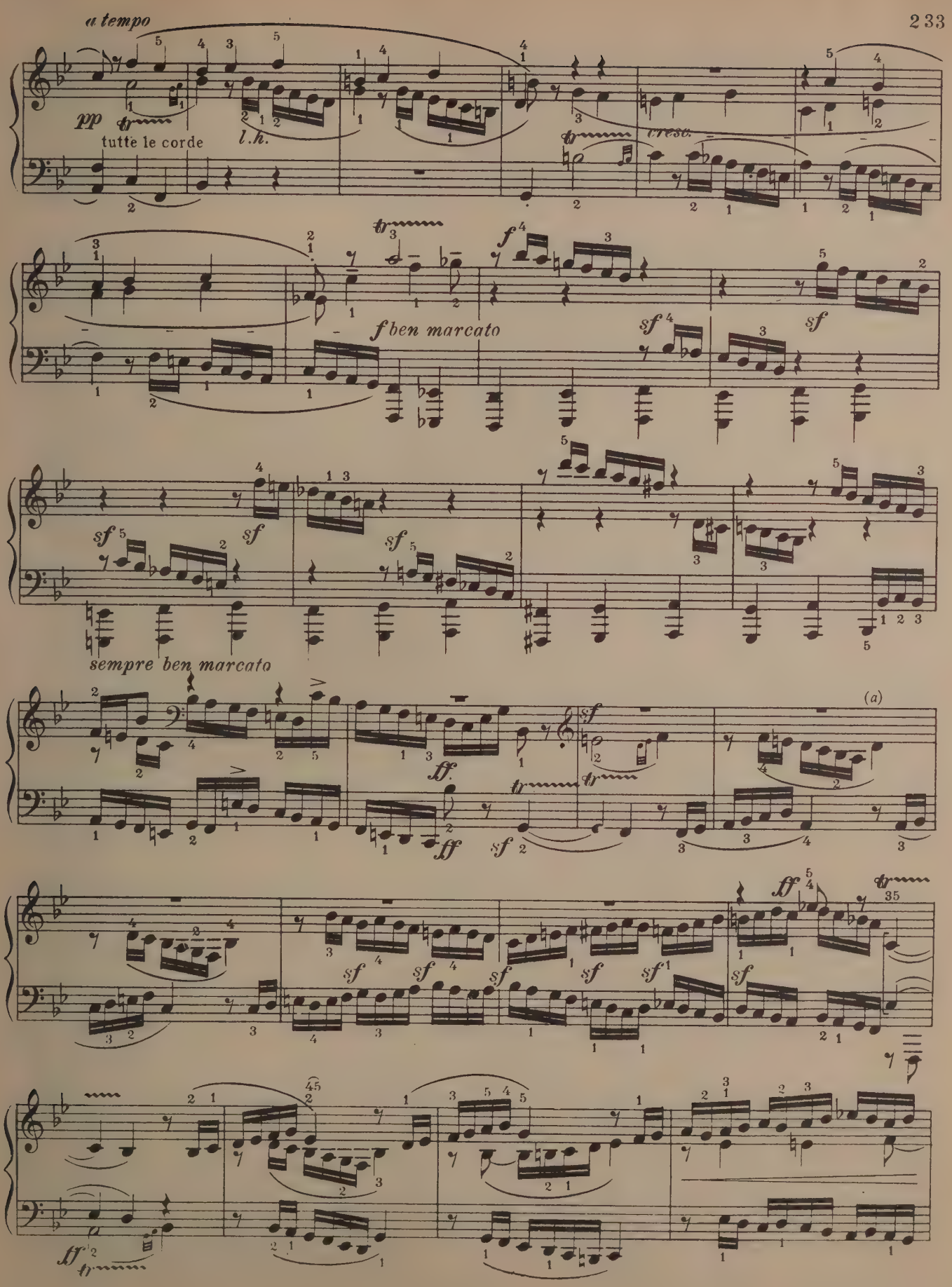

sf
sf
sf
sf
sf
sf
tranquillo
p
cantabile
sempre p
l.h.
cantabile

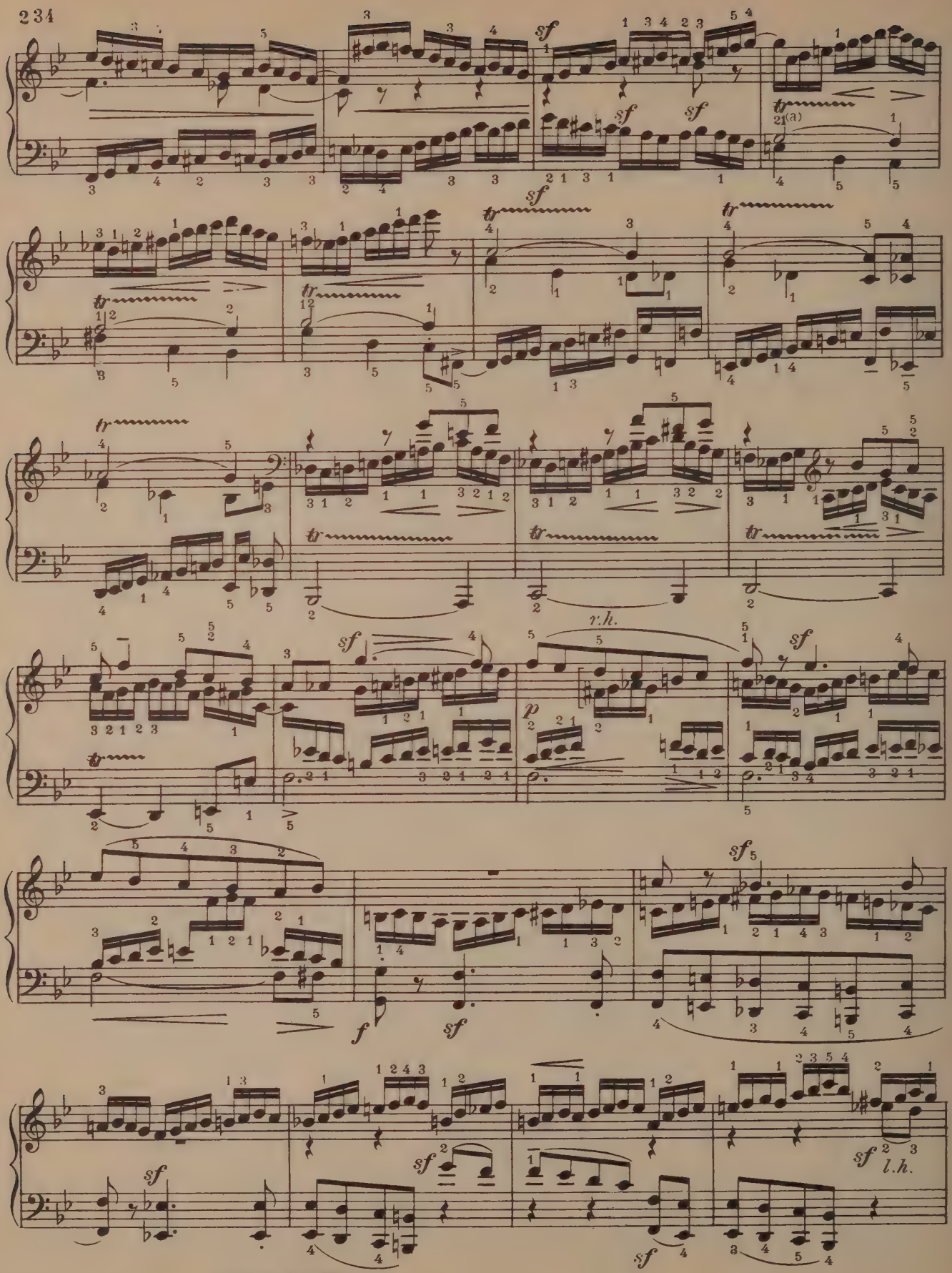

(a)
sempre p
cresc.
r.h.
l.h.
non legato
sempre cresc.
(a)


legato
sf
ff
dolce
cresc.

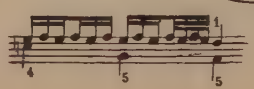

legato
l.h. 4
sempre legato
ff
sf
tr

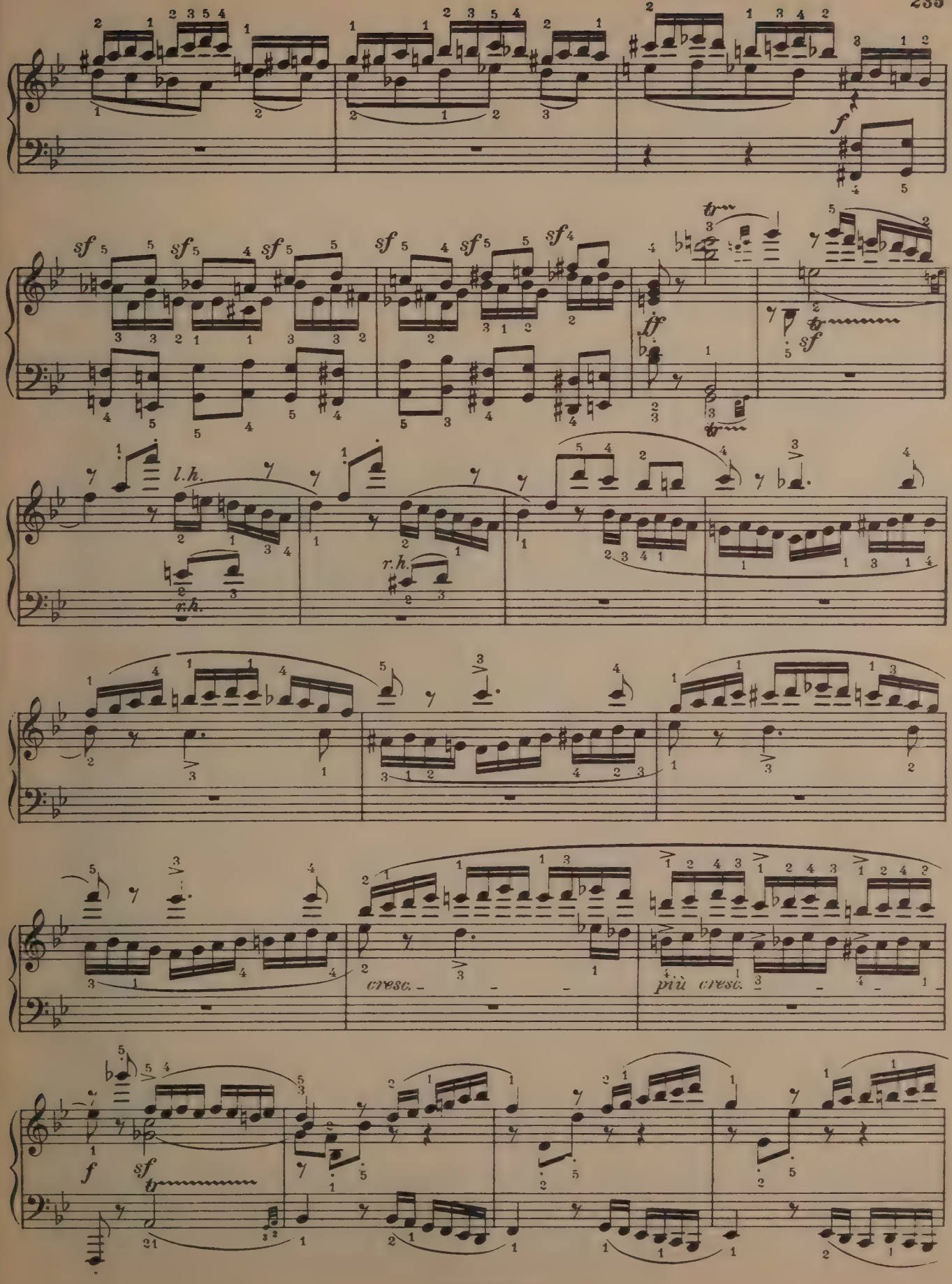

una corda
r. h.
sempre dolce cantabile
l. h.
sempre legato
poco cresc.
ritard.

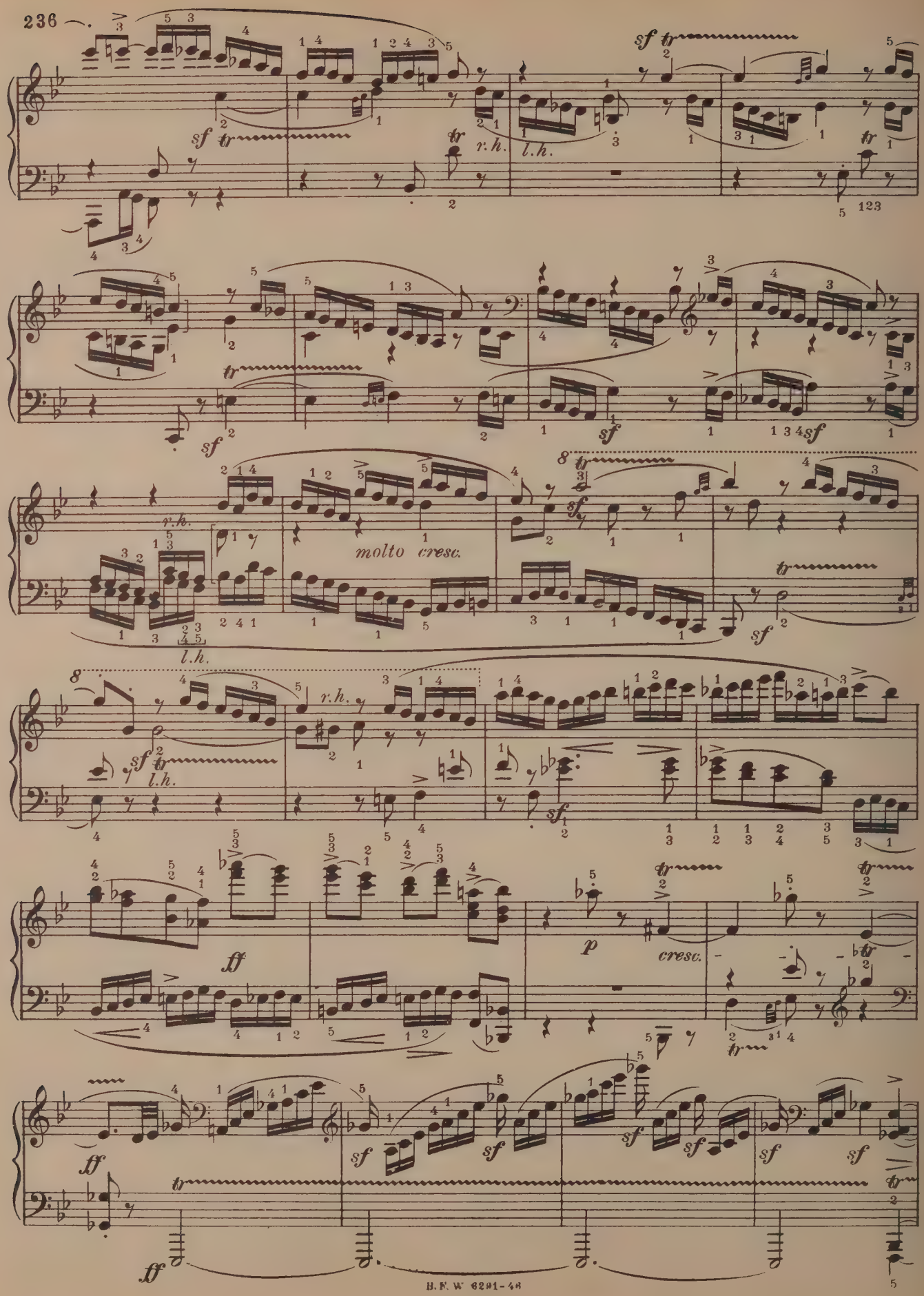

a tempo
pp
tutte le corde
l.h.
cresc.
f ben marcato
sf
sempre ben marcato
(a)
ff
fff

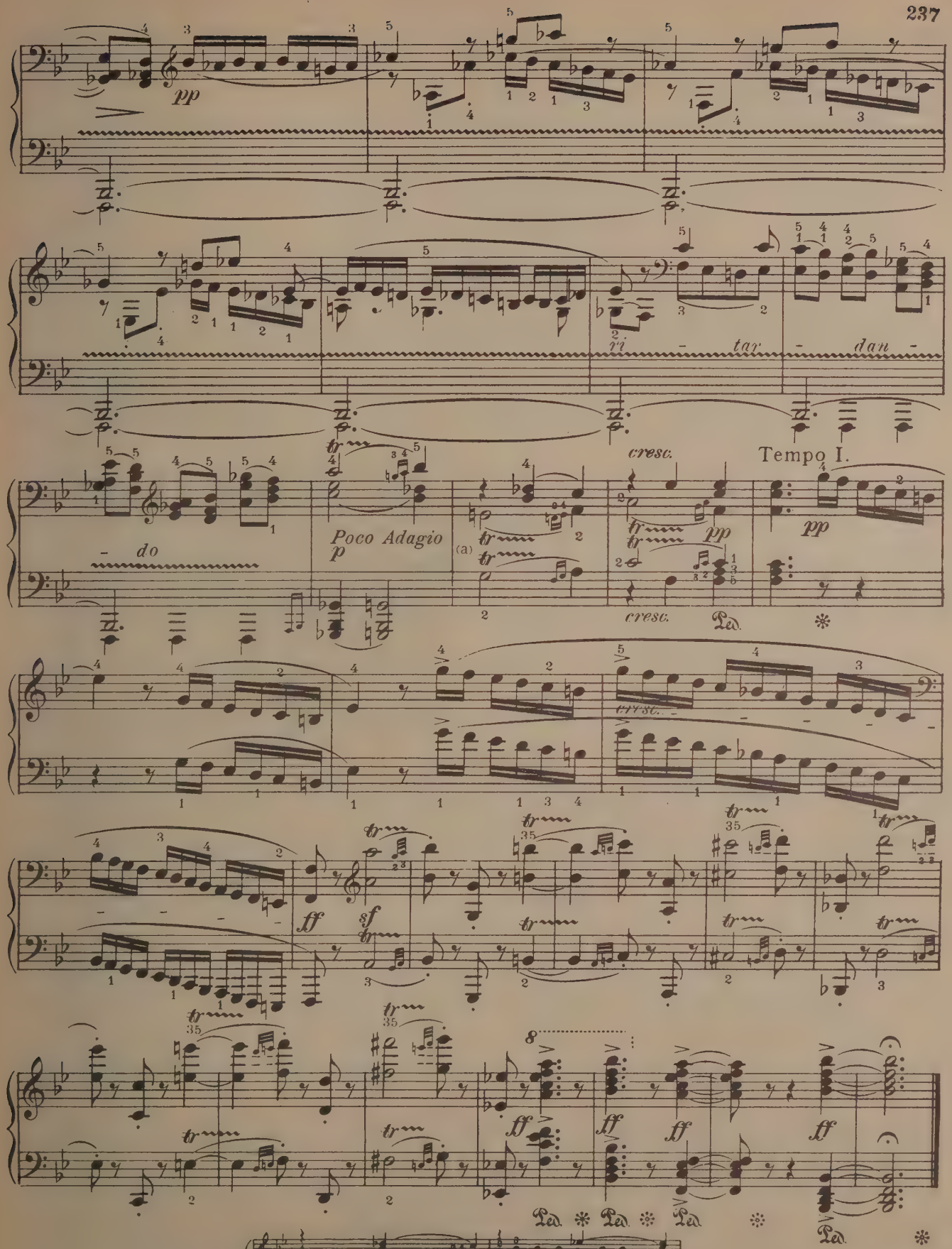


(a) Execution of trill:




l.h.
r.h.
r.h.
cresc.
più cresc.


sf tr
r.h.
l.h.
molto cresc.
ff
p
cresc.



(a) Execution of the trill:

To Mlle. Maximiliana Brentano.

Sonata.

Op. 109.

L. van BEETHOVEN.
Revised by Hans Semper.

Vivace, ma non troppo. (♩= 116)

sempre legato

30.

p dolce *cresc.*

Adagio espressivo. (♪= 63)

f *p* *cresc.* *f* *cresc.*

p *cresc.* *f* *p* *cresc.* *p*

Ped. Ped.

f *dim.* *p*

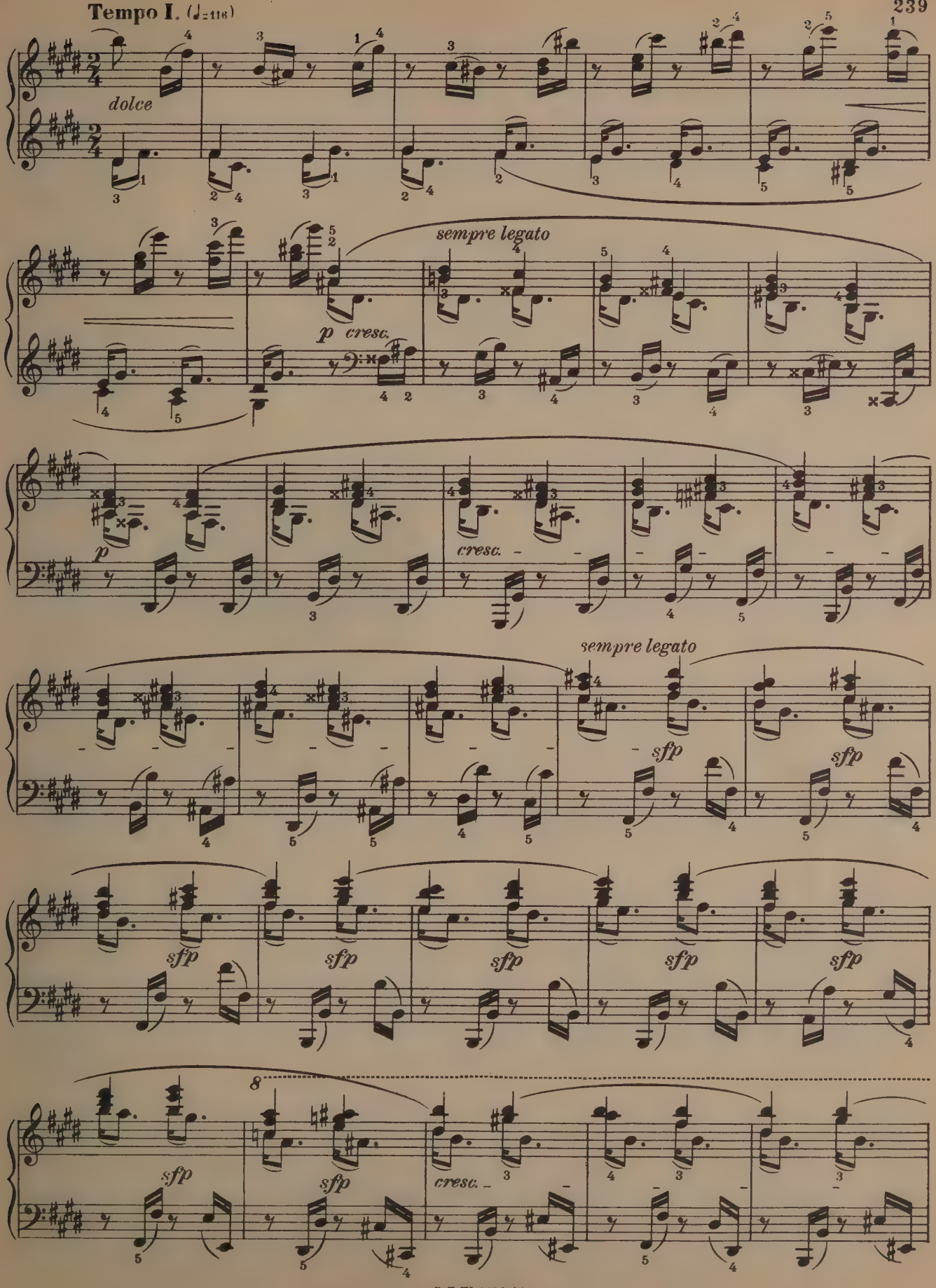
Ped.

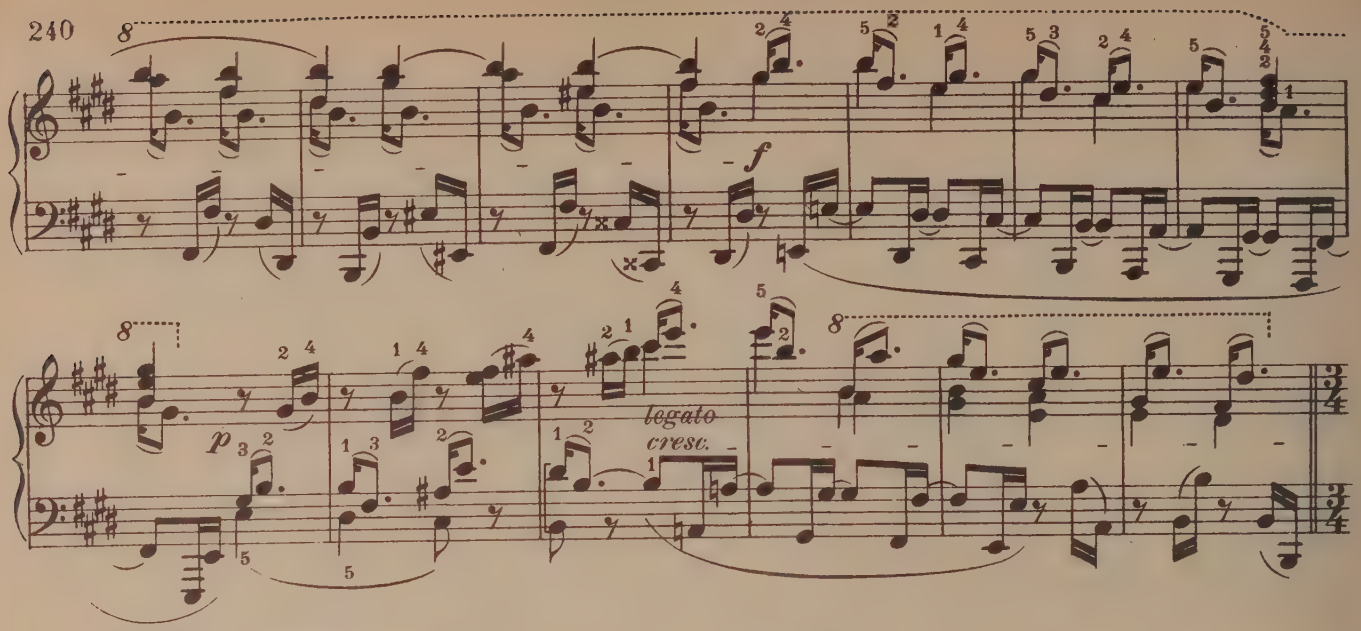
espressivo *cresc.*

rit. e dim. (a)

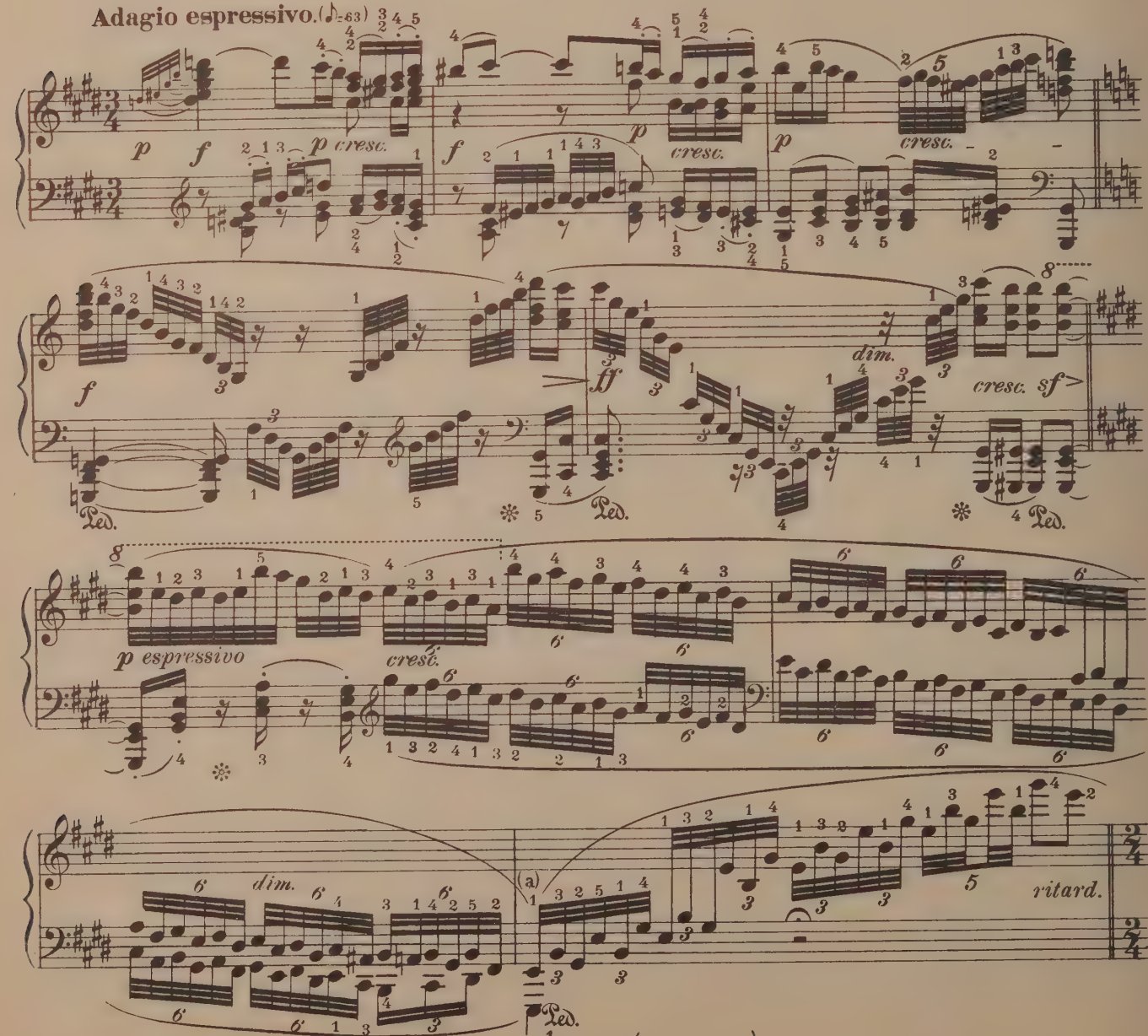
sf

a) In some other Editions these eight notes are evidently printed inaccurately as 16th notes (semiquavers).

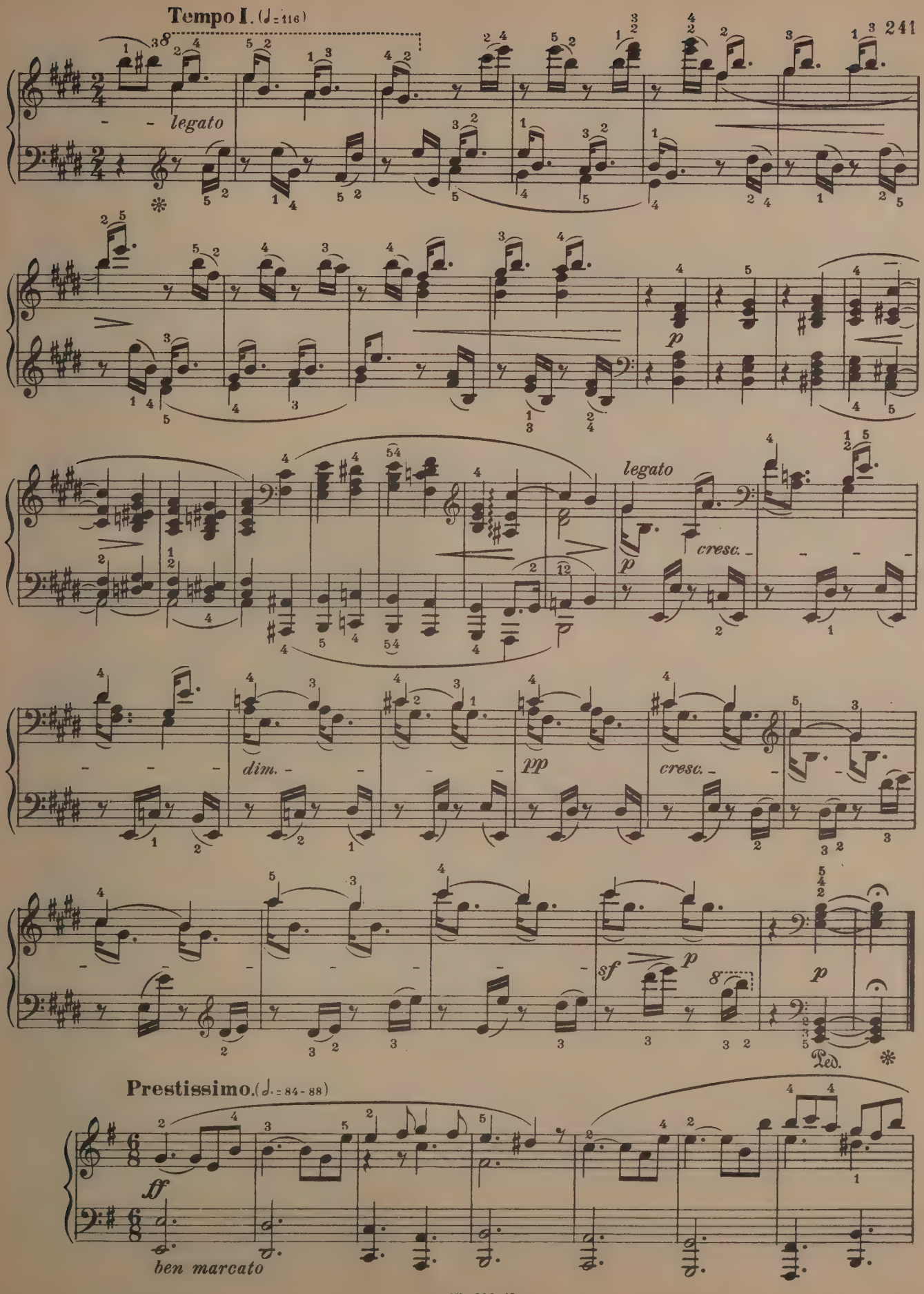

Tempo I. (♩=116)
dolce
sempre legato
p cresc.
p
cresc.
sempre legato
sfp
sfp
sfp
sfp
sfp
sfp
sfp
sfp
cresc.

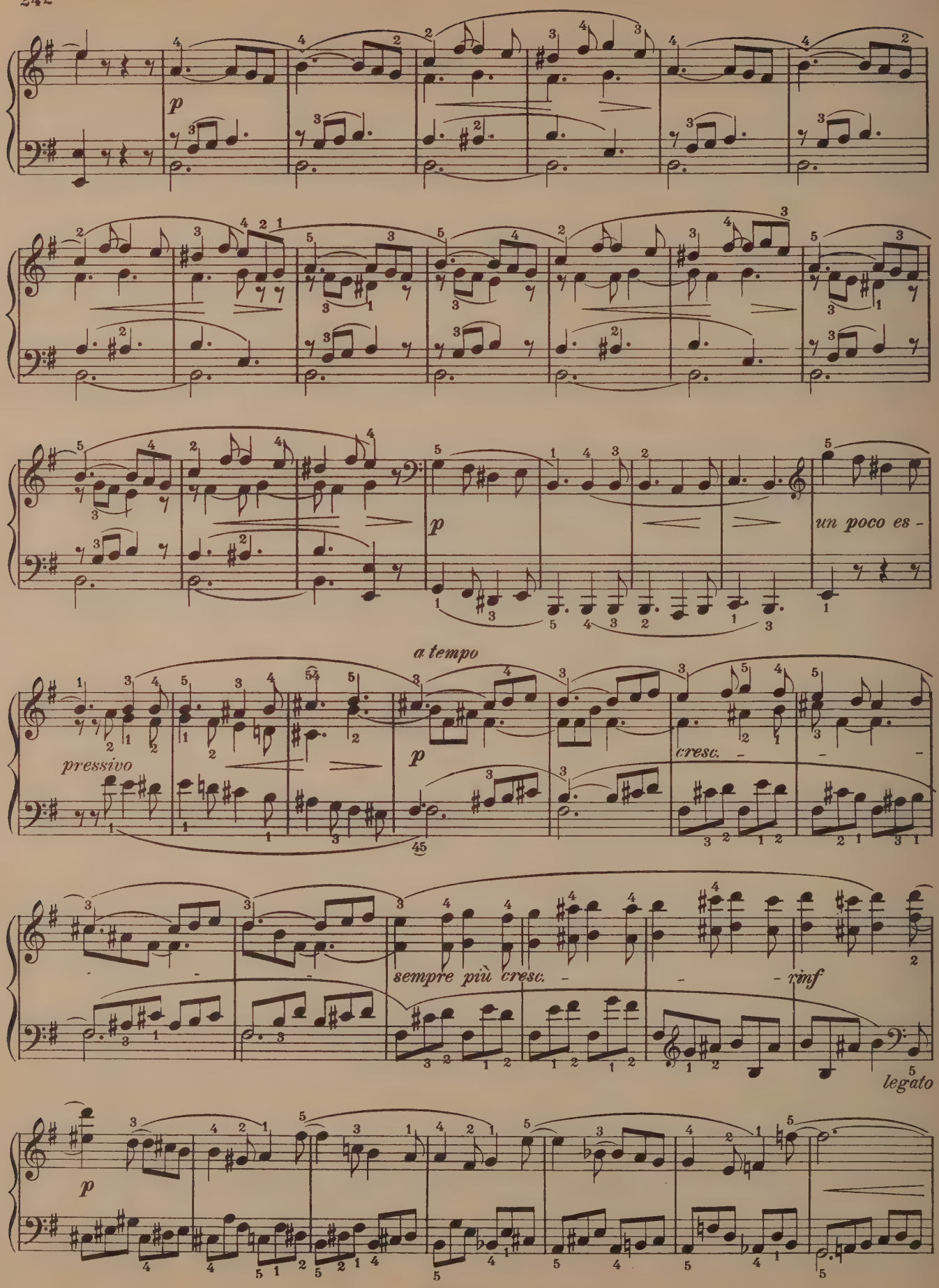


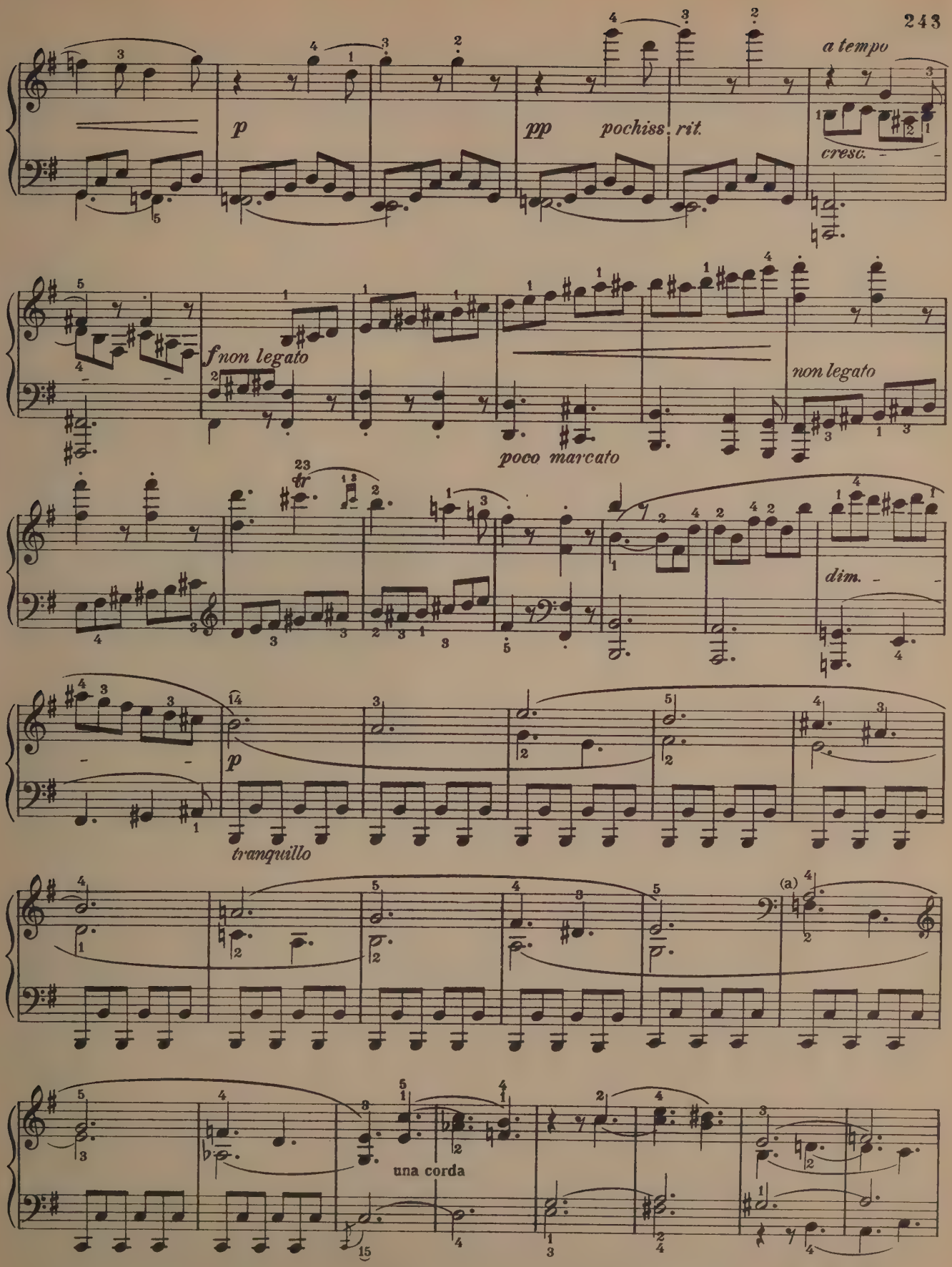
Adagio espressivo. (♪=63)



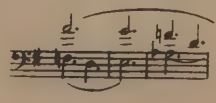
a) In some Editions the first six triplet notes are given as $\frac{1}{16}$th notes (semiquavers)

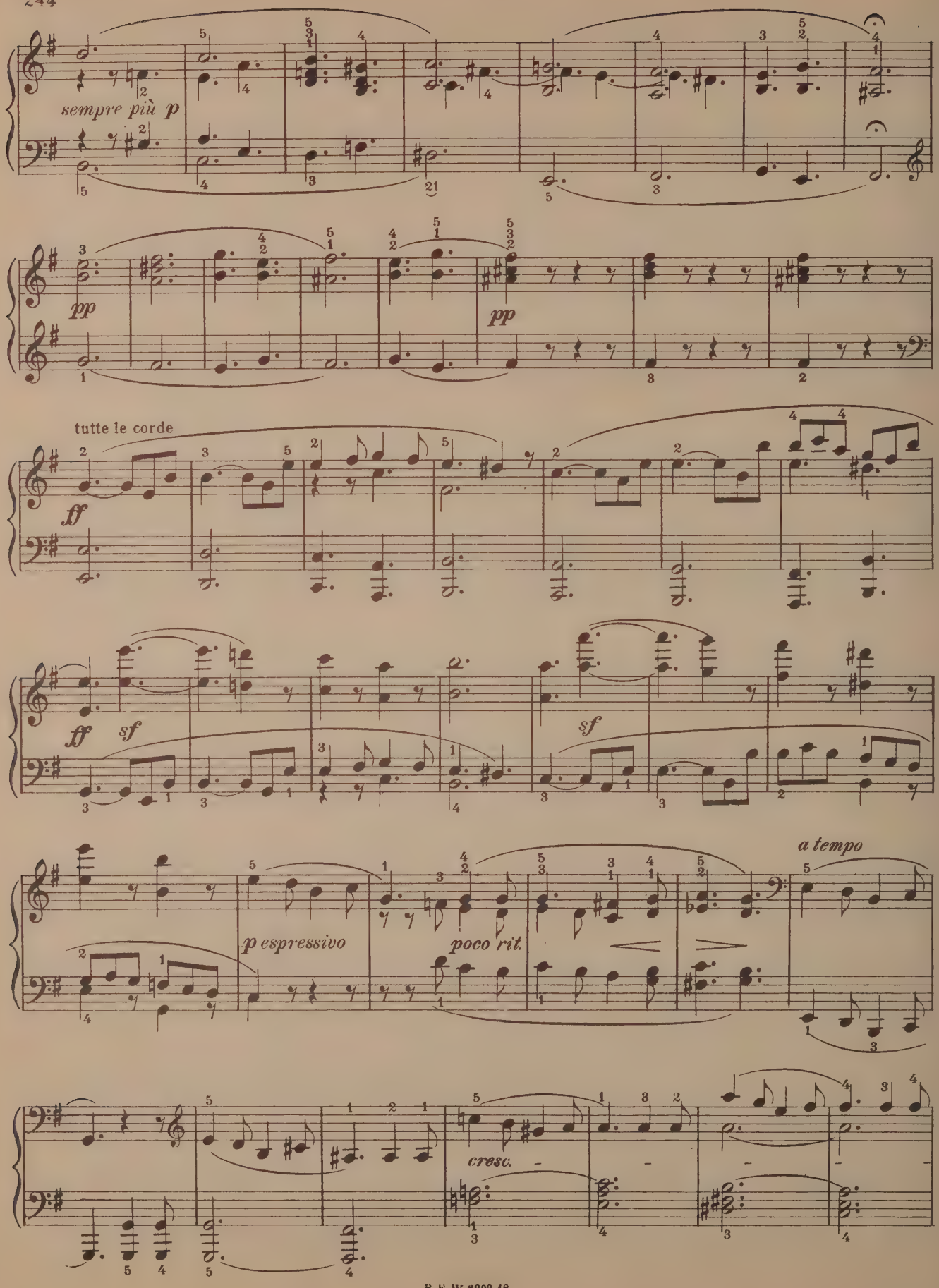

Tempo I. (♩= 116)
legato
p
legato
cresc.
dim.
pp
cresc.
sf
p
p
Ped.
Prestissimo. (♩.= 84-88)
ff
ben marcato

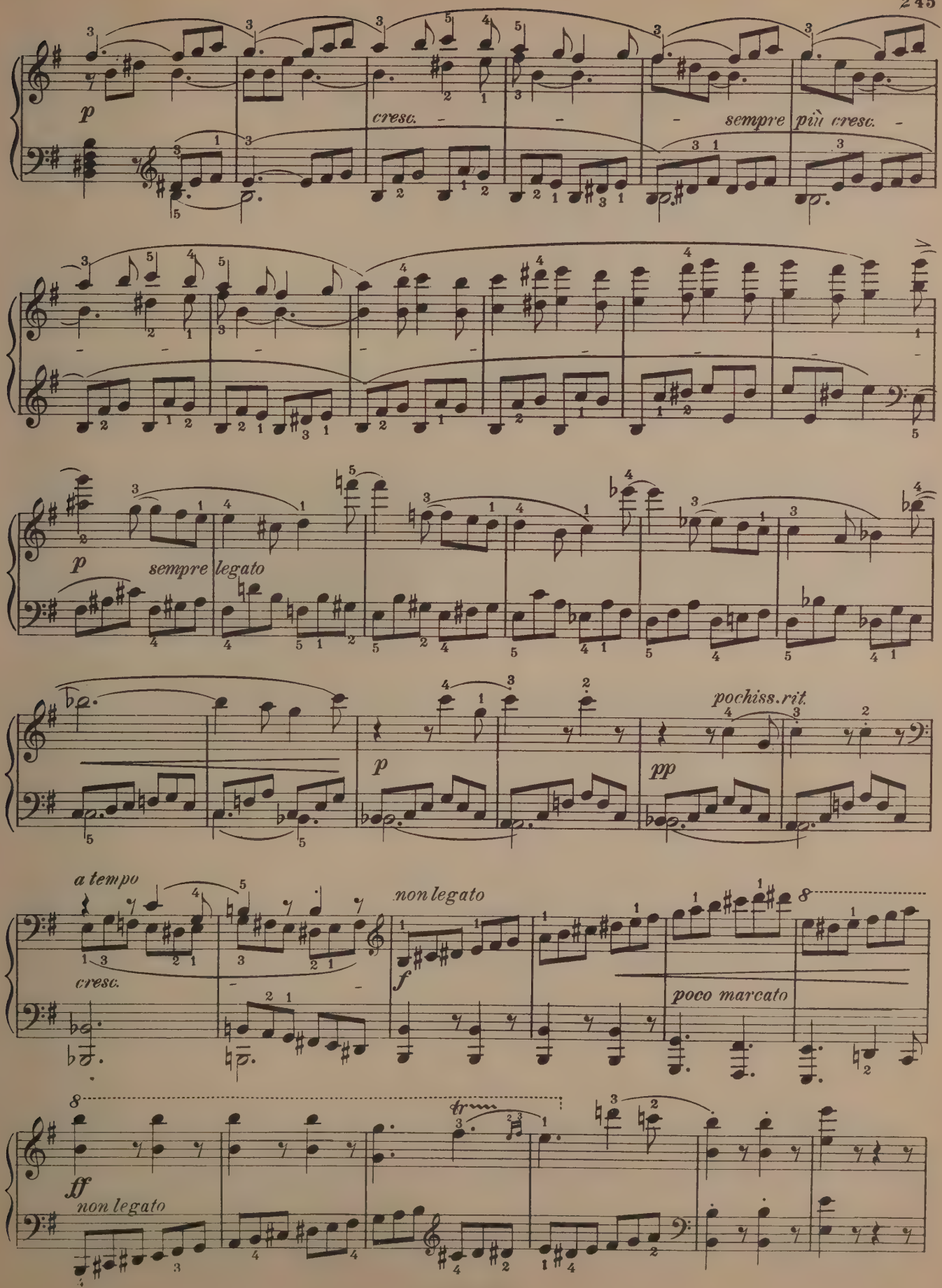

p
p
un poco es -
a tempo
pressivo
p
cresc.
sempre più cresc.
rinf
legato
p

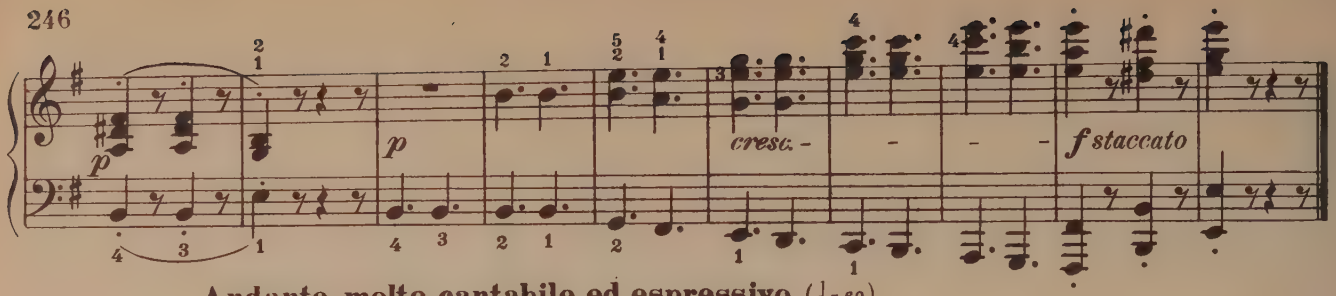


(a) This skip in the upper Voice downward is without doubt to be regarded as a concession to the player. Judging from the preceding measures, the composers intention was as follows:



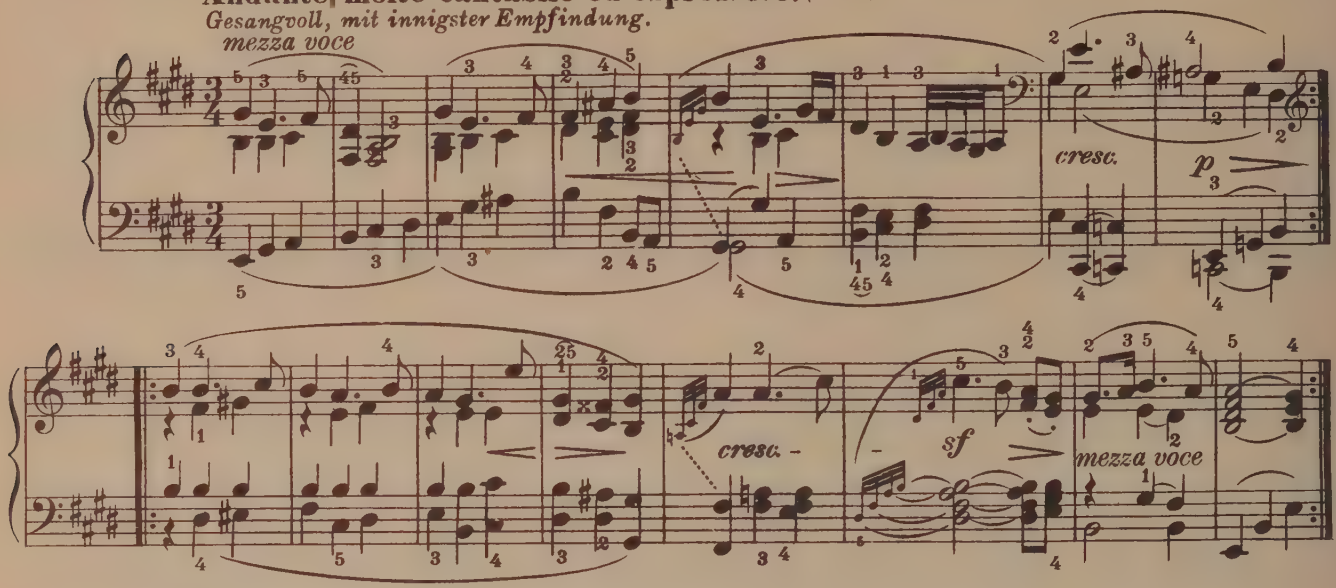

sempre più p
pp
pp
tutte le corde
ff
ff
sf
sf
p espressivo
poco rit.
a tempo
cresc.


p
cresc.
sempre più cresc.
p
sempre legato
p
pochiss. rit.
pp
a tempo
cresc.
non legato
f
poco marcato
ff
non legato



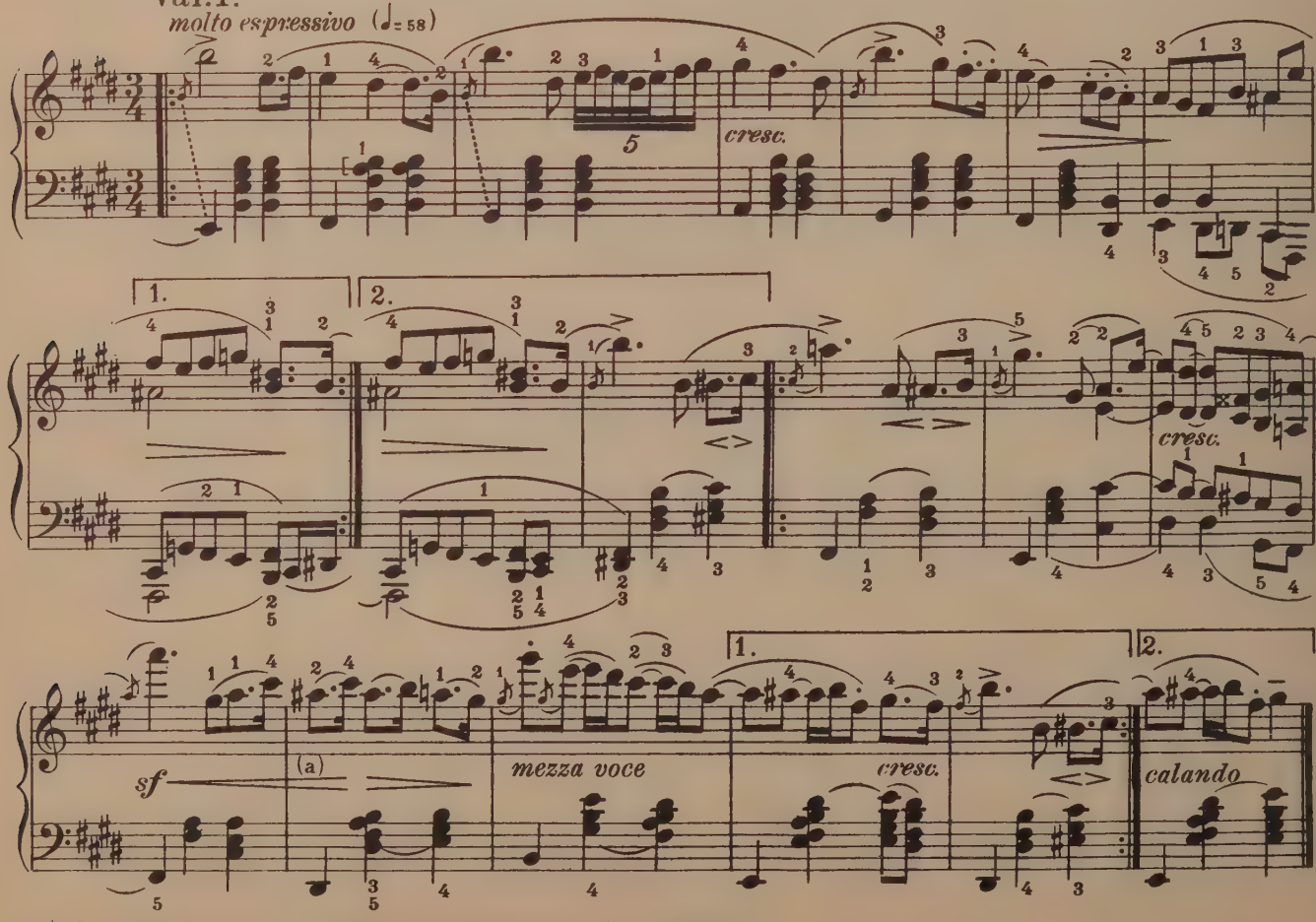
Andante, molto cantabile ed espressivo. (♩ = 60)

Gesangvoll, mit innigster Empfindung.



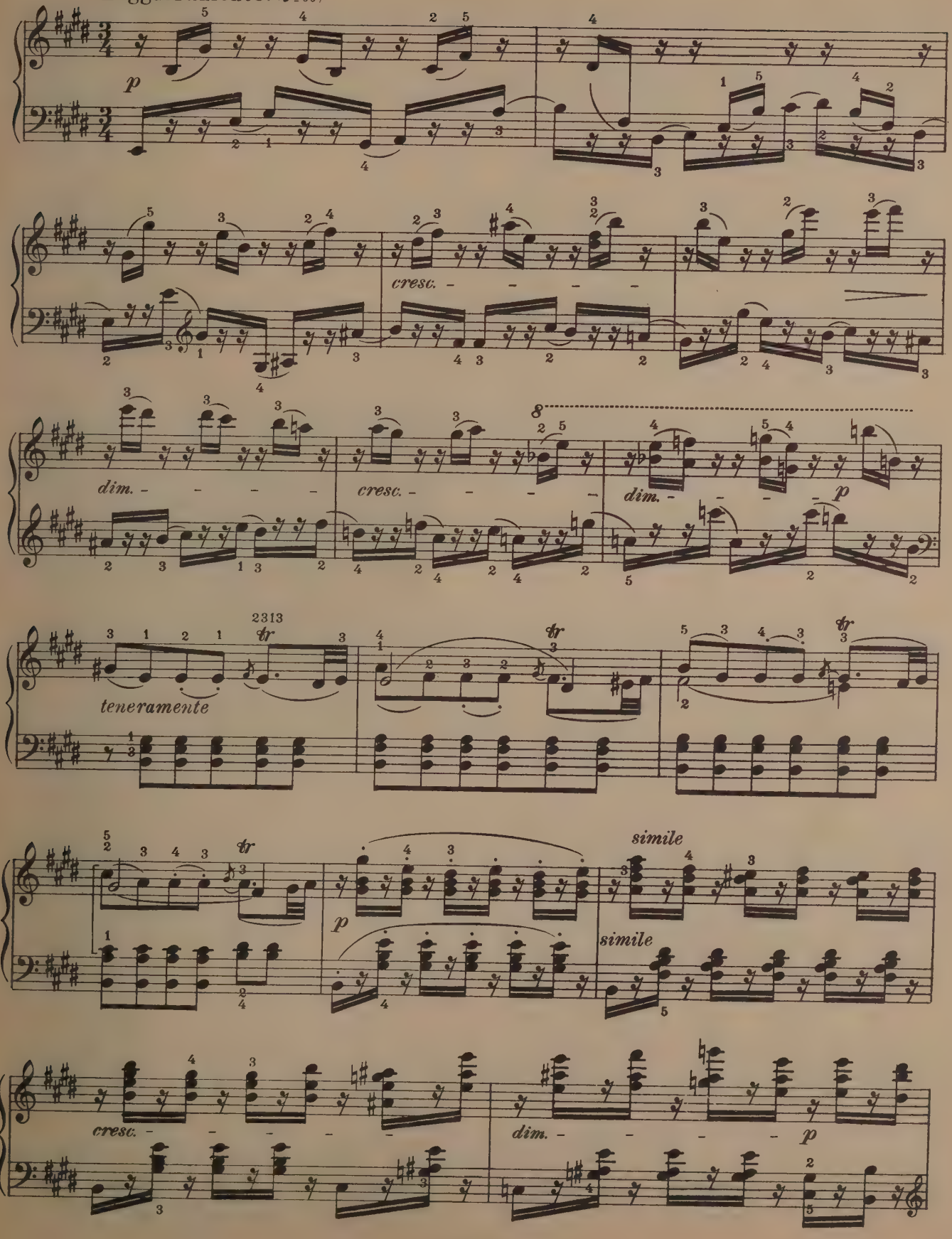
Var. I.

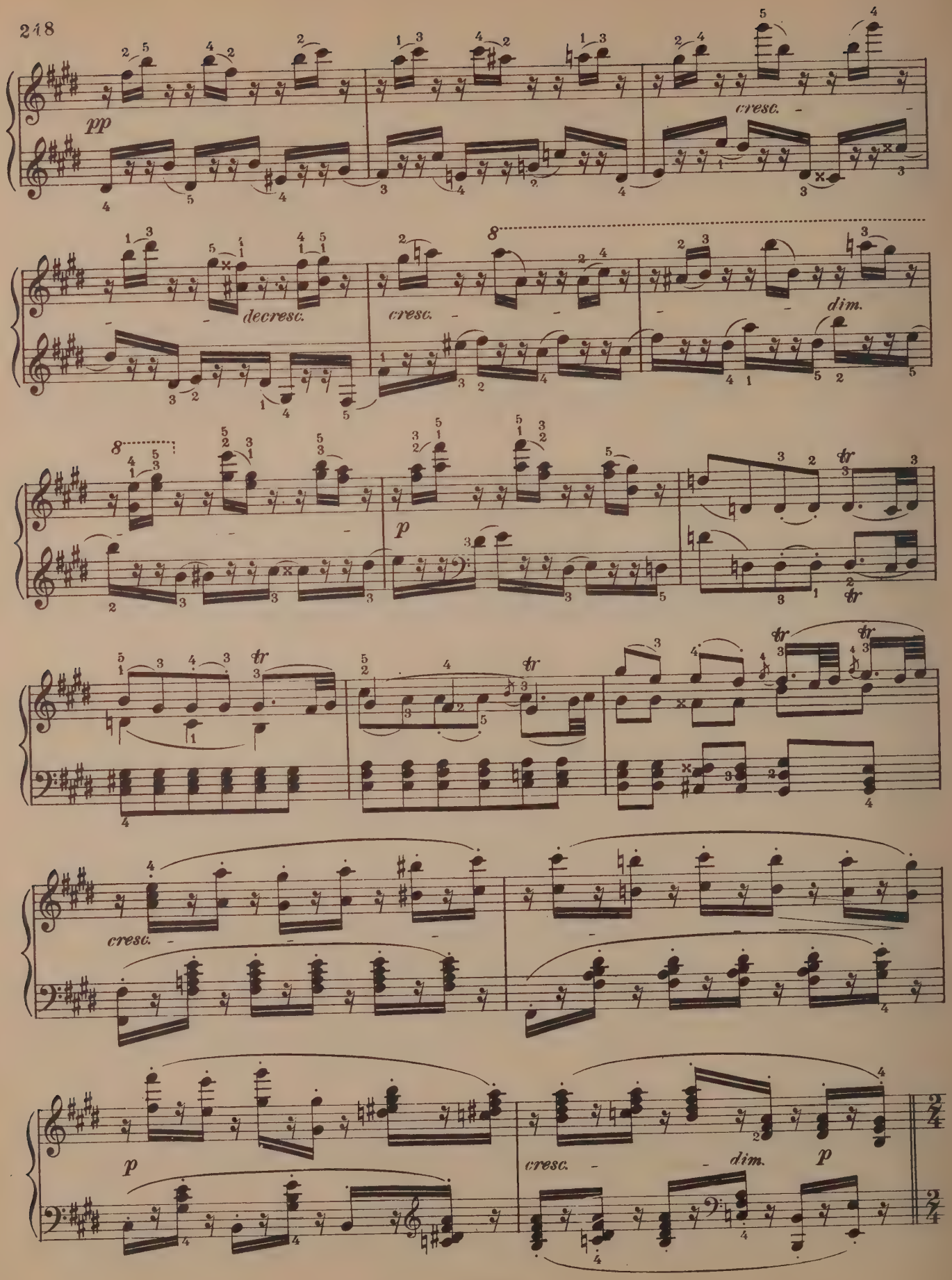
molto espressivo (♩ = 58)



a) Care should be taken to observe the slurs in these four measures.

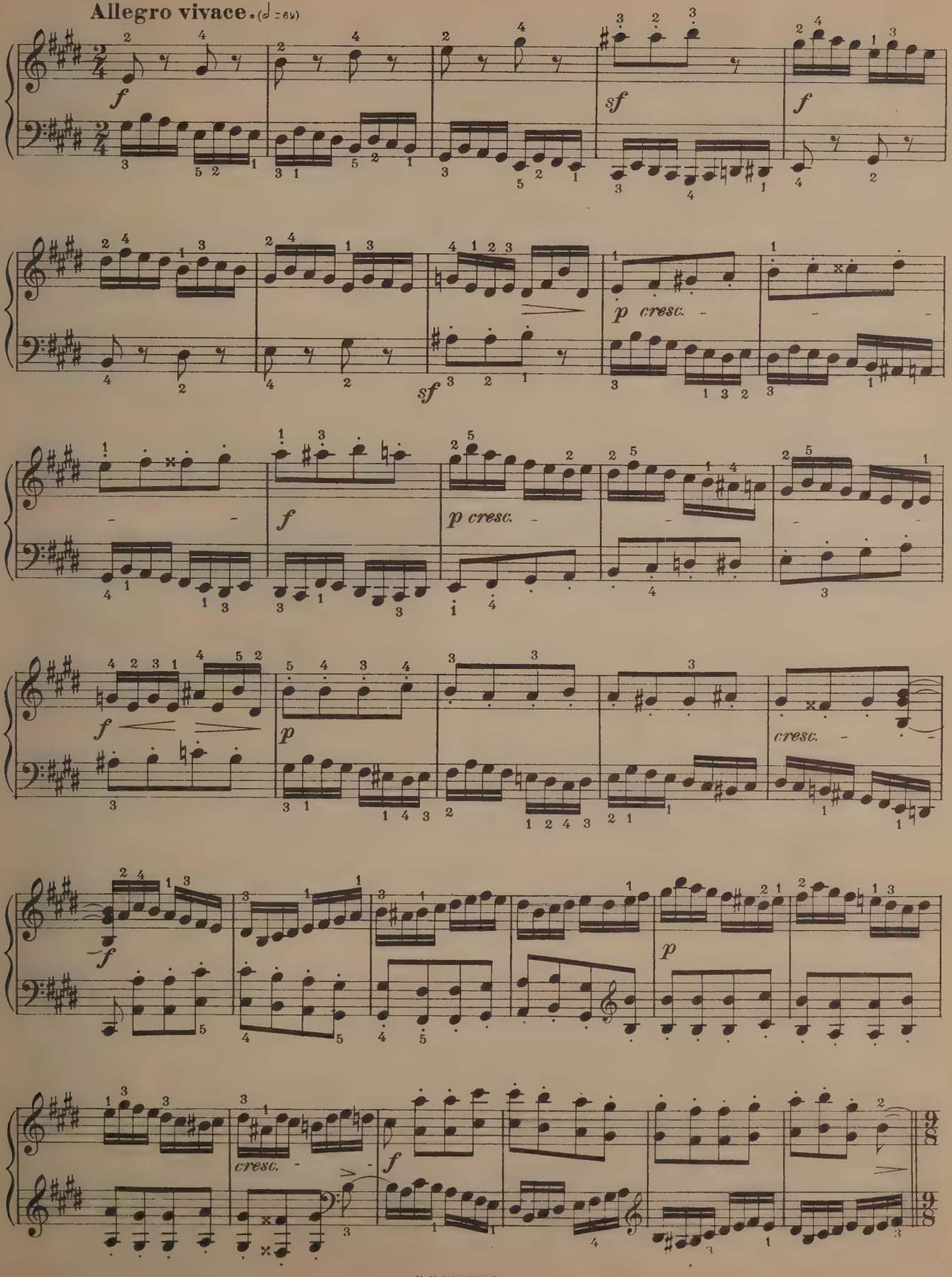
Var. II.
Leggieramente. (♩=60)




pp
cresc.
decresc.
cresc.
dim.
p
tr
cresc.
p
cresc.
dim.
p

Var. III.

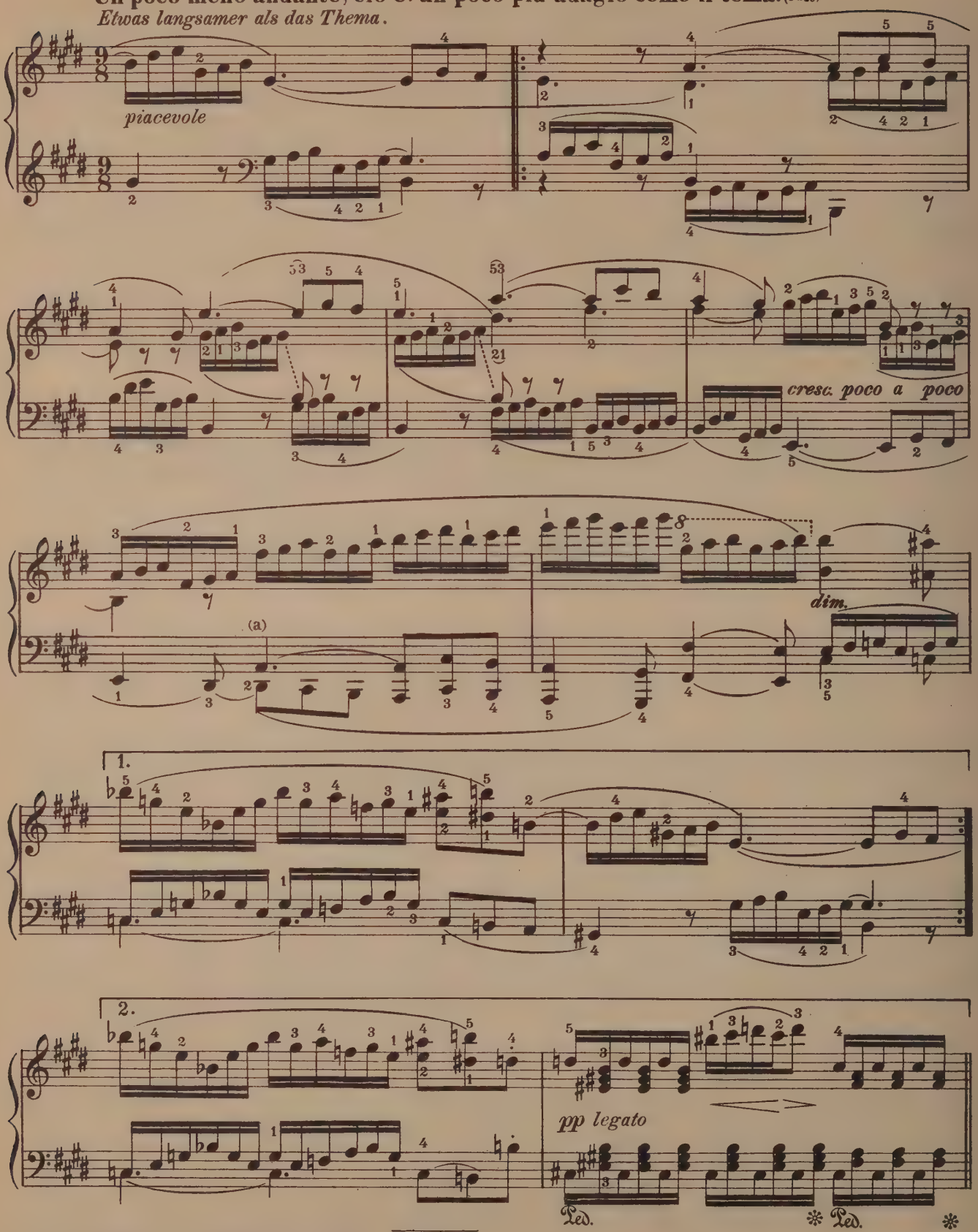
Allegro vivace. (♩ = 69)



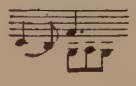
Var. IV.

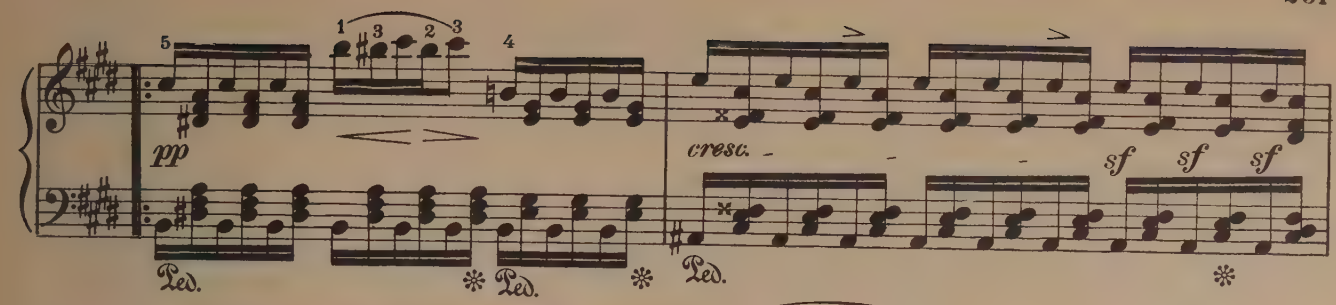
Un poco meno andante, ciò è: un poco più adagio come il tema. (♩=50)

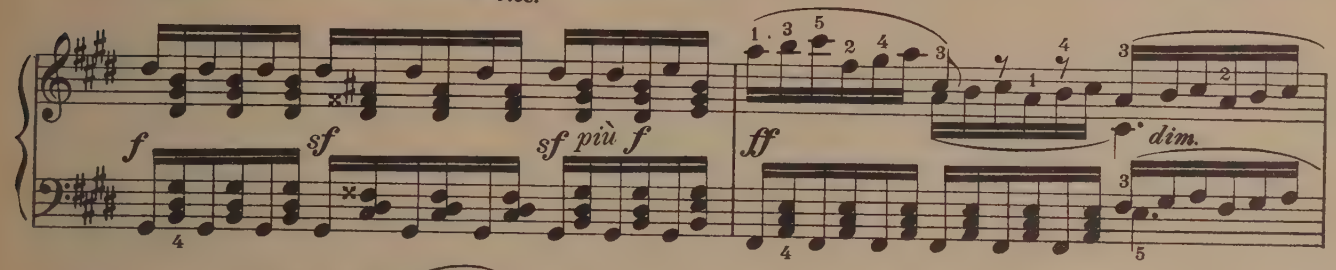
Etwas langsamer als das Thema.

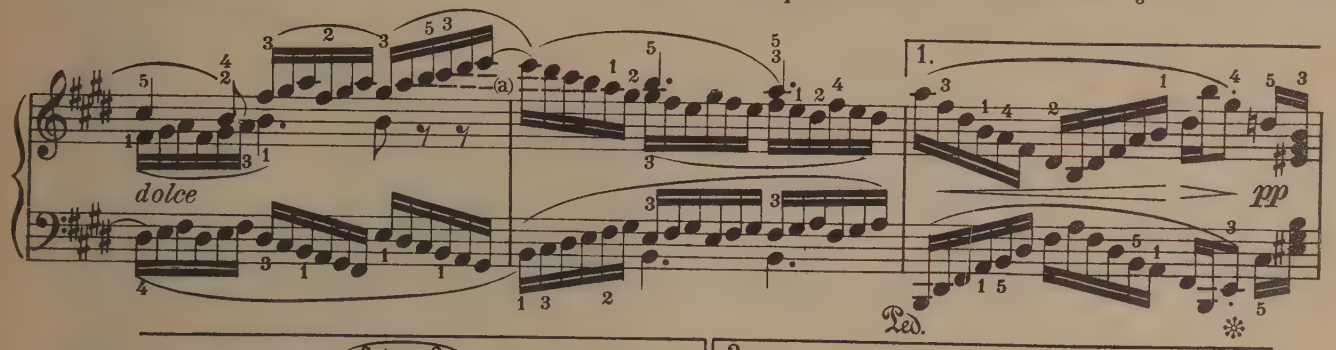


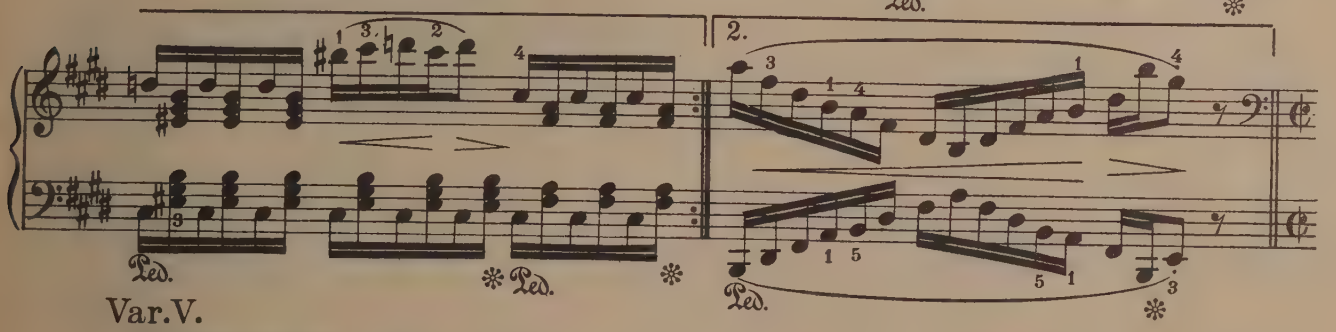
(a) In some Editions the left hand is as follows:





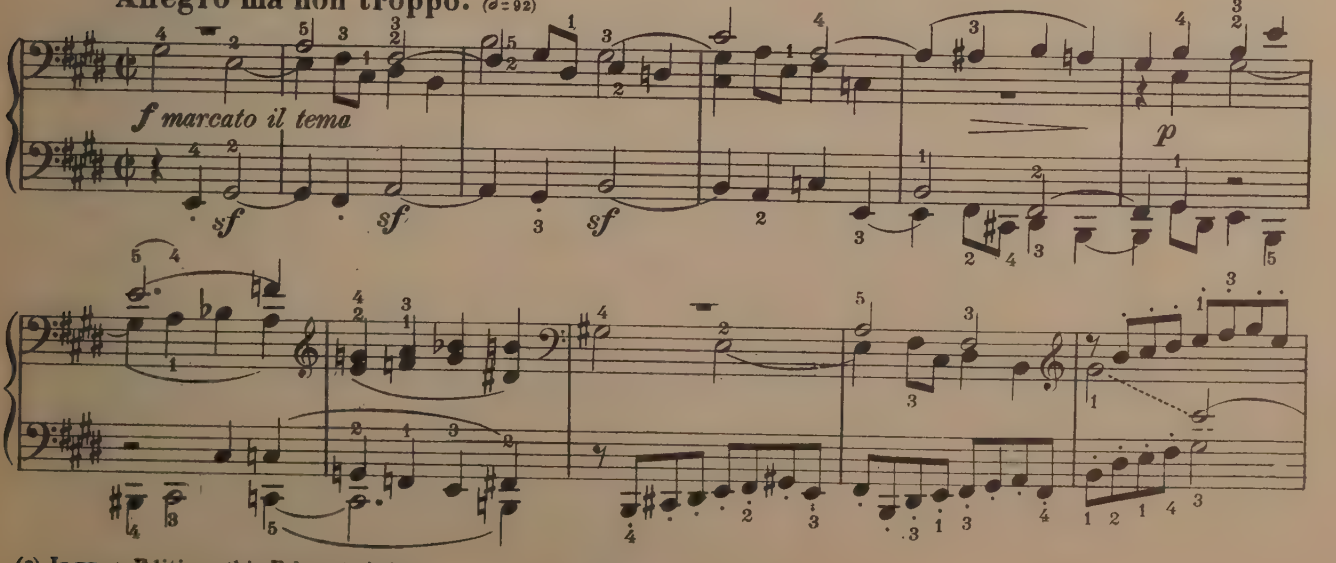




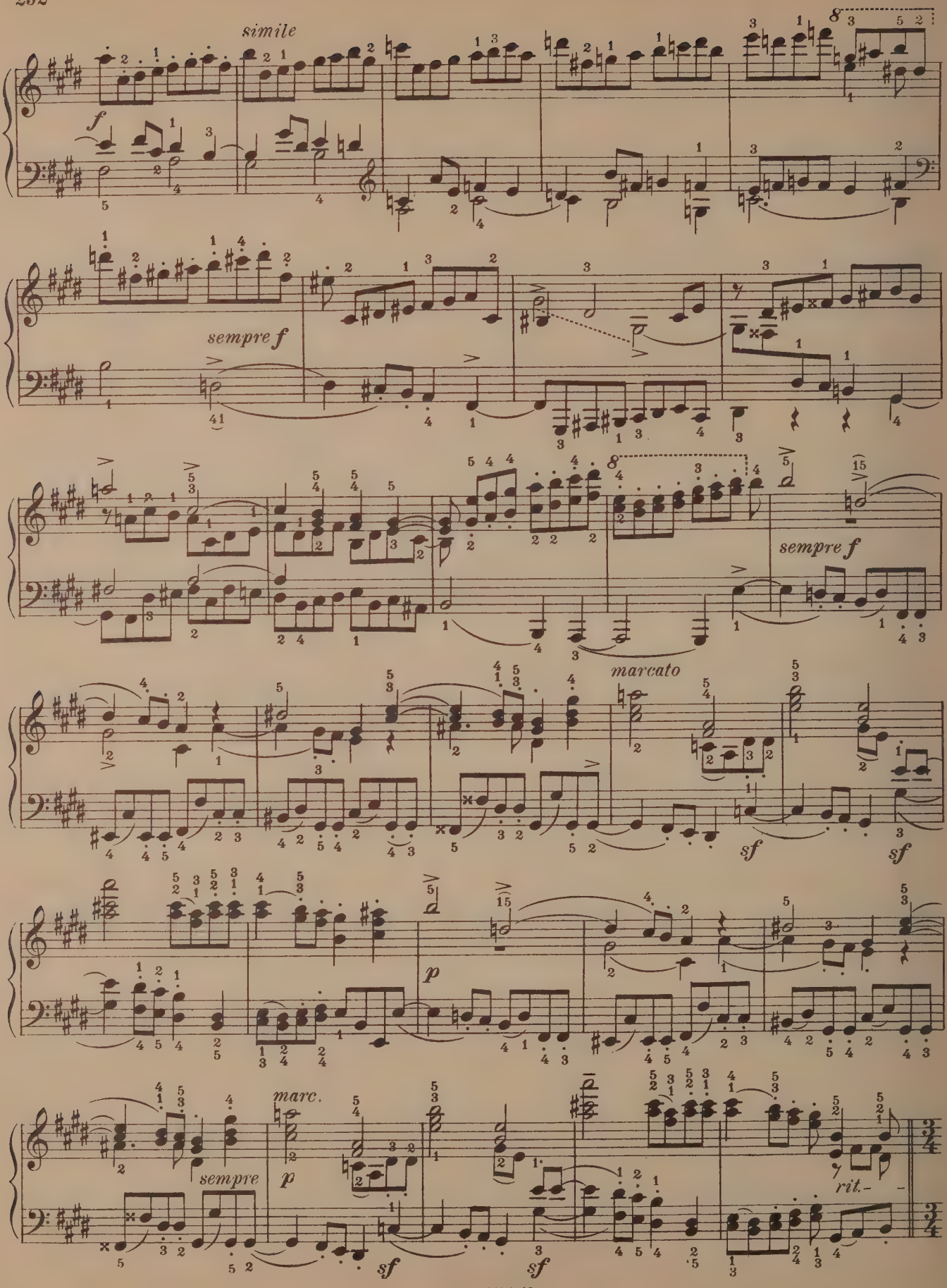


Var.V.

Allegro ma non troppo. (♩= 92)



(a) In some Editions this E is not tied.


simile
f
sempre f
sempre f
marcato
sf
sf
p
marc.
sempre
p
sf
sf
rit.

Var. VI.
Tempo I. del tema.

cantabile

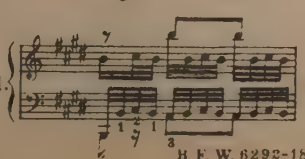
espressivo

p

cresc.

poco a poco

a) The following rendering is suggested.



etc.

(a)

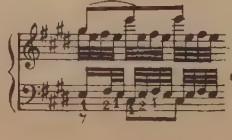
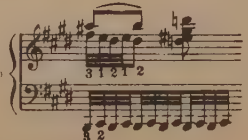
(b)

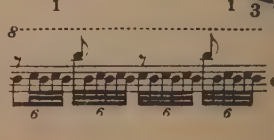
f

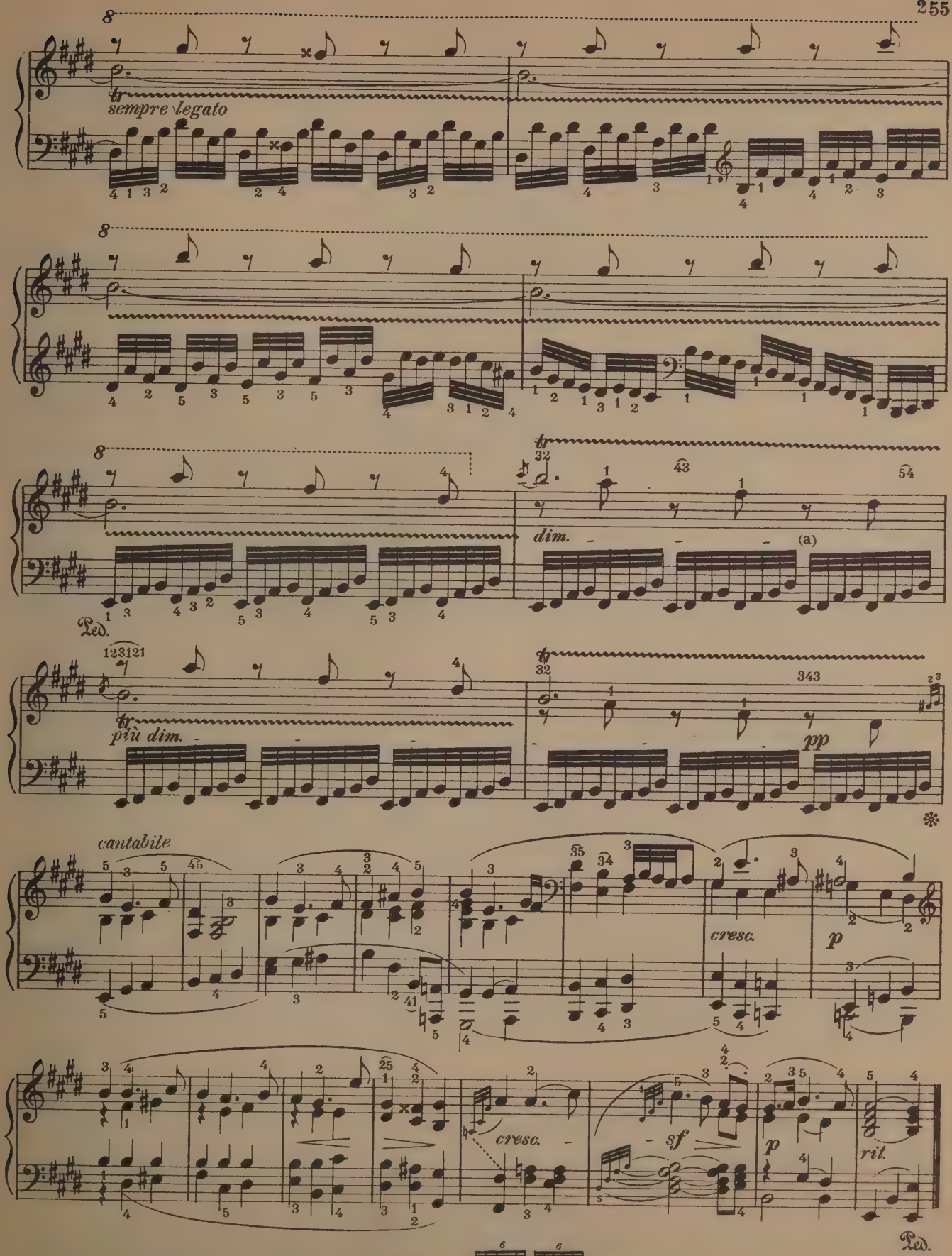
simile

sempre legato

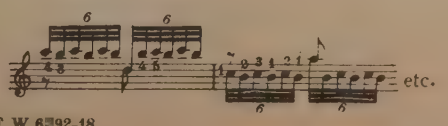
(c)

(a) The following is suggested:  etc. (b) 

(c) Execution of trill in right hand:  etc.



(a) The following rendering of the trill here is suggested, also at the beginning of the next measure:

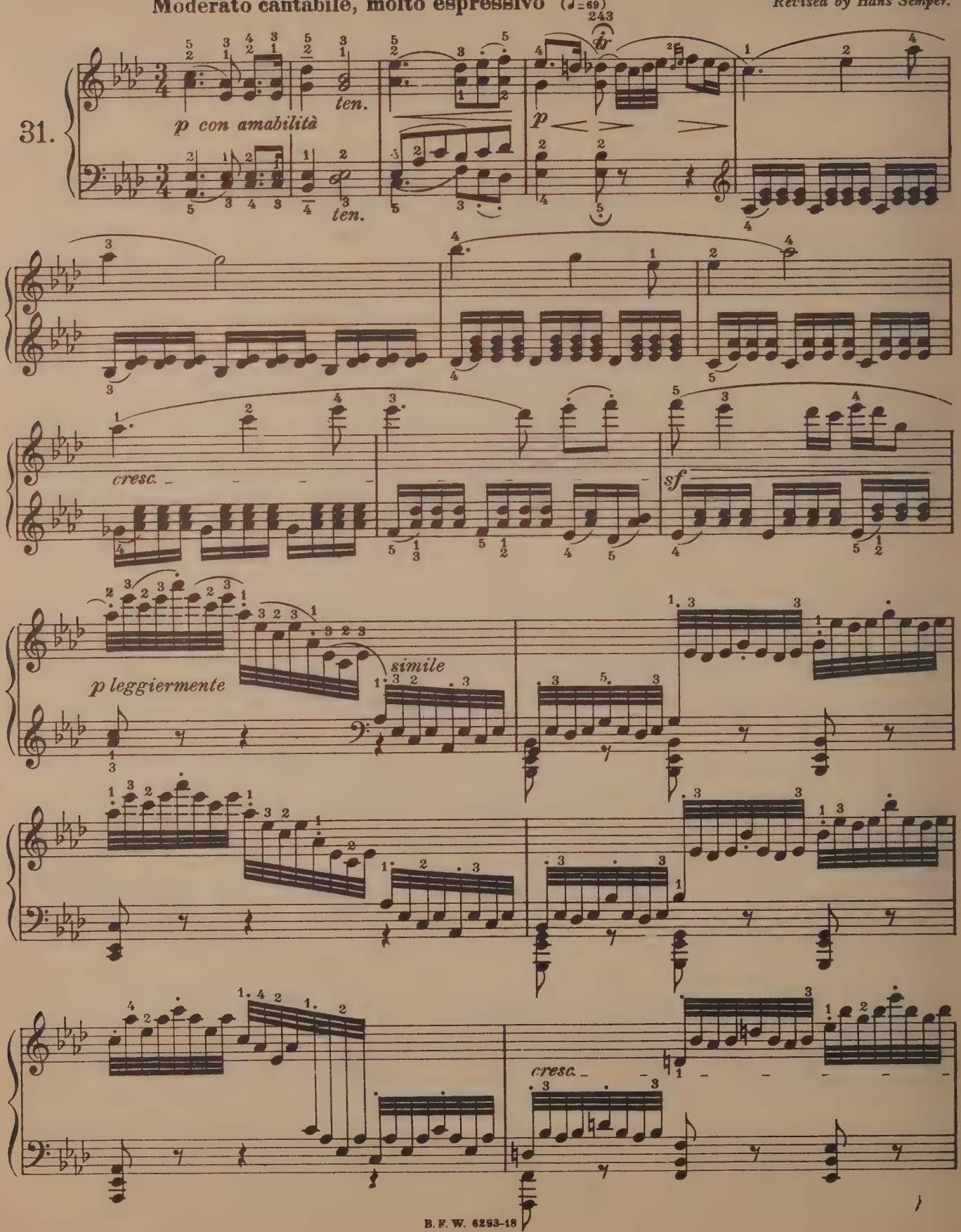


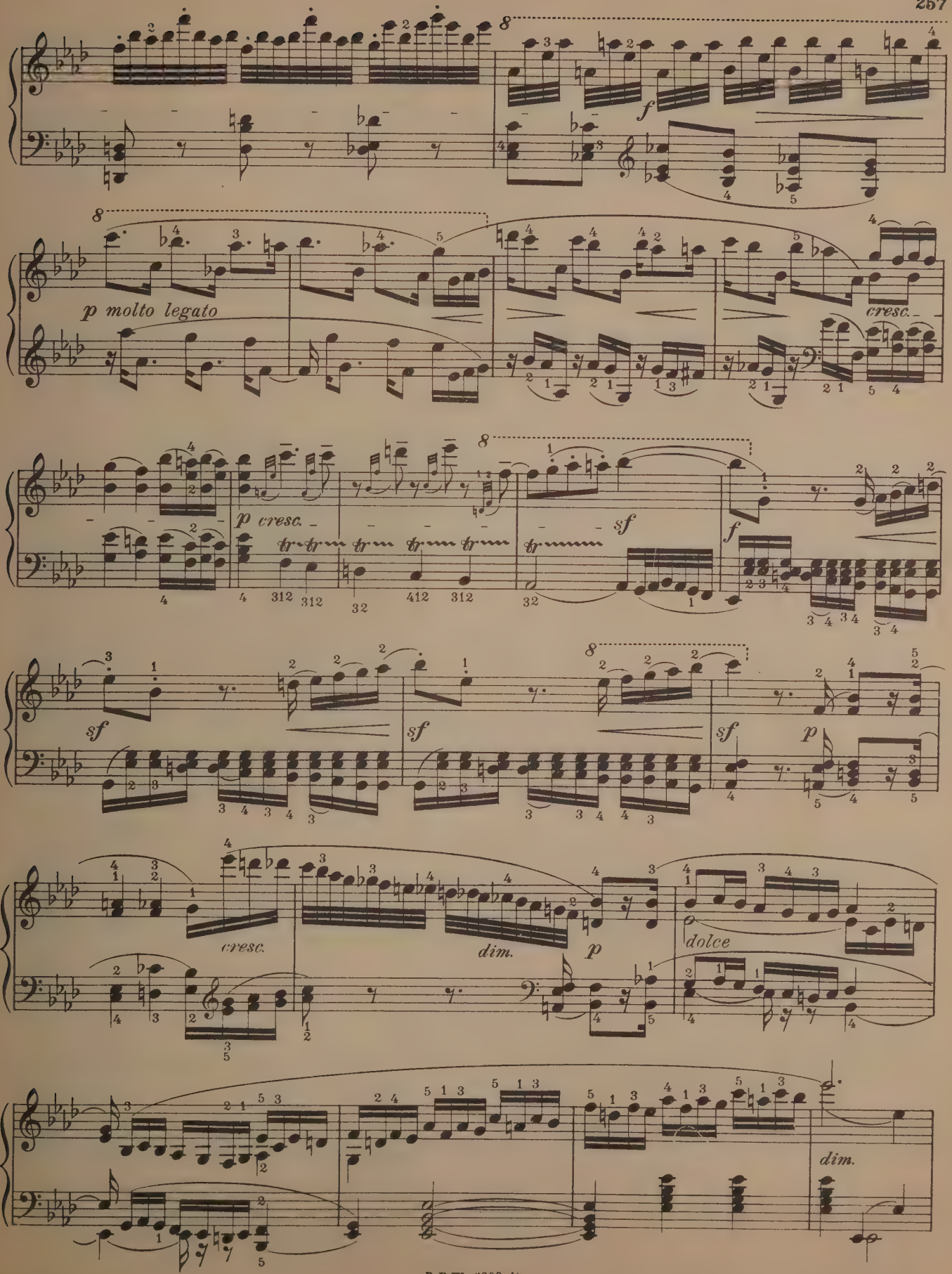
Sonata.

Op. 110.

L. van BEETHOVEN.
Revised by Hans Semper.

Moderato cantabile, molto espressivo (♩=69)




f
p molto legato
cresc.
p cresc.
sf
f
sf
sf
sf
p
cresc.
dim.
p
dolce
dim.

cresc.

p

poco rit.

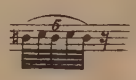
tr

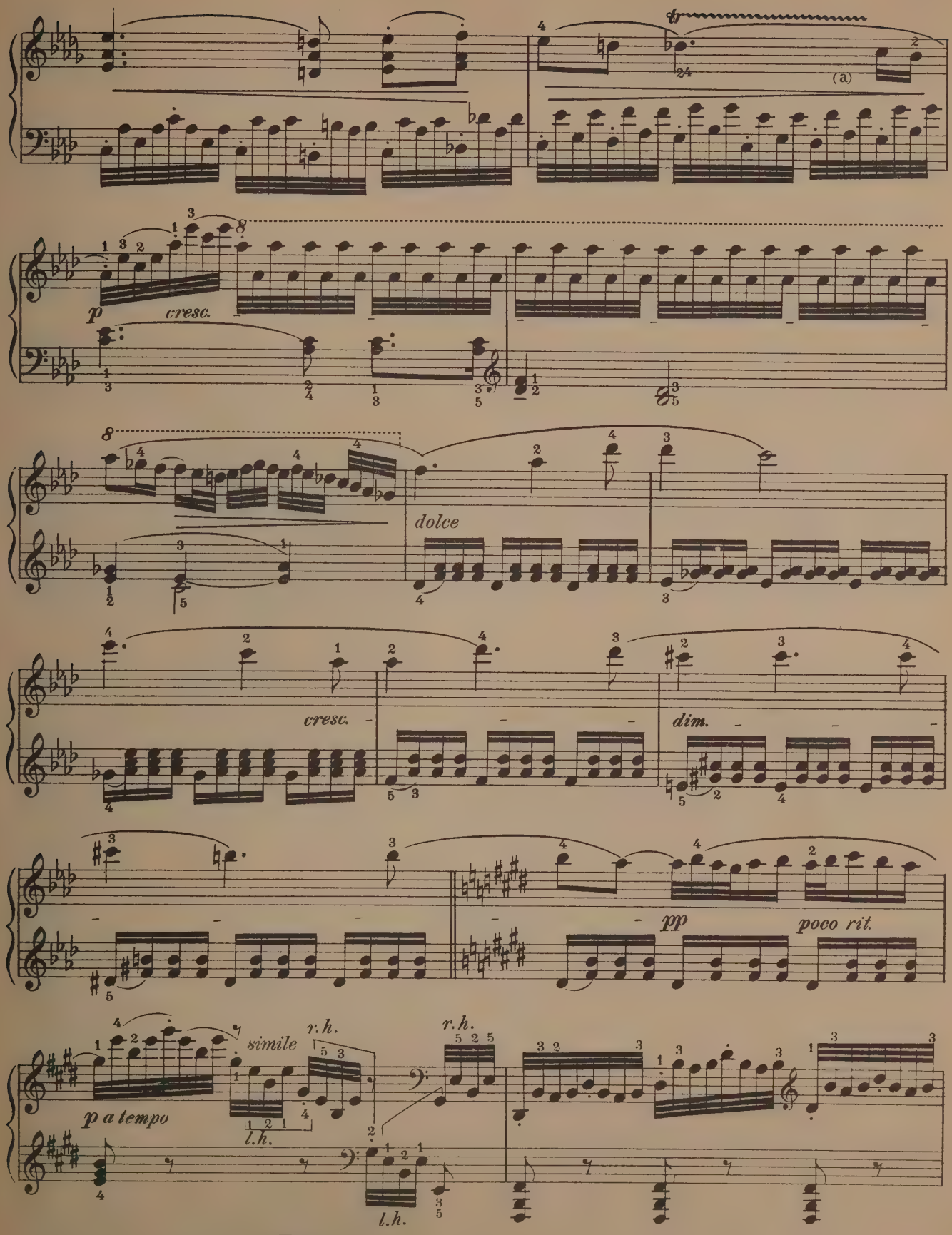
(a)

p

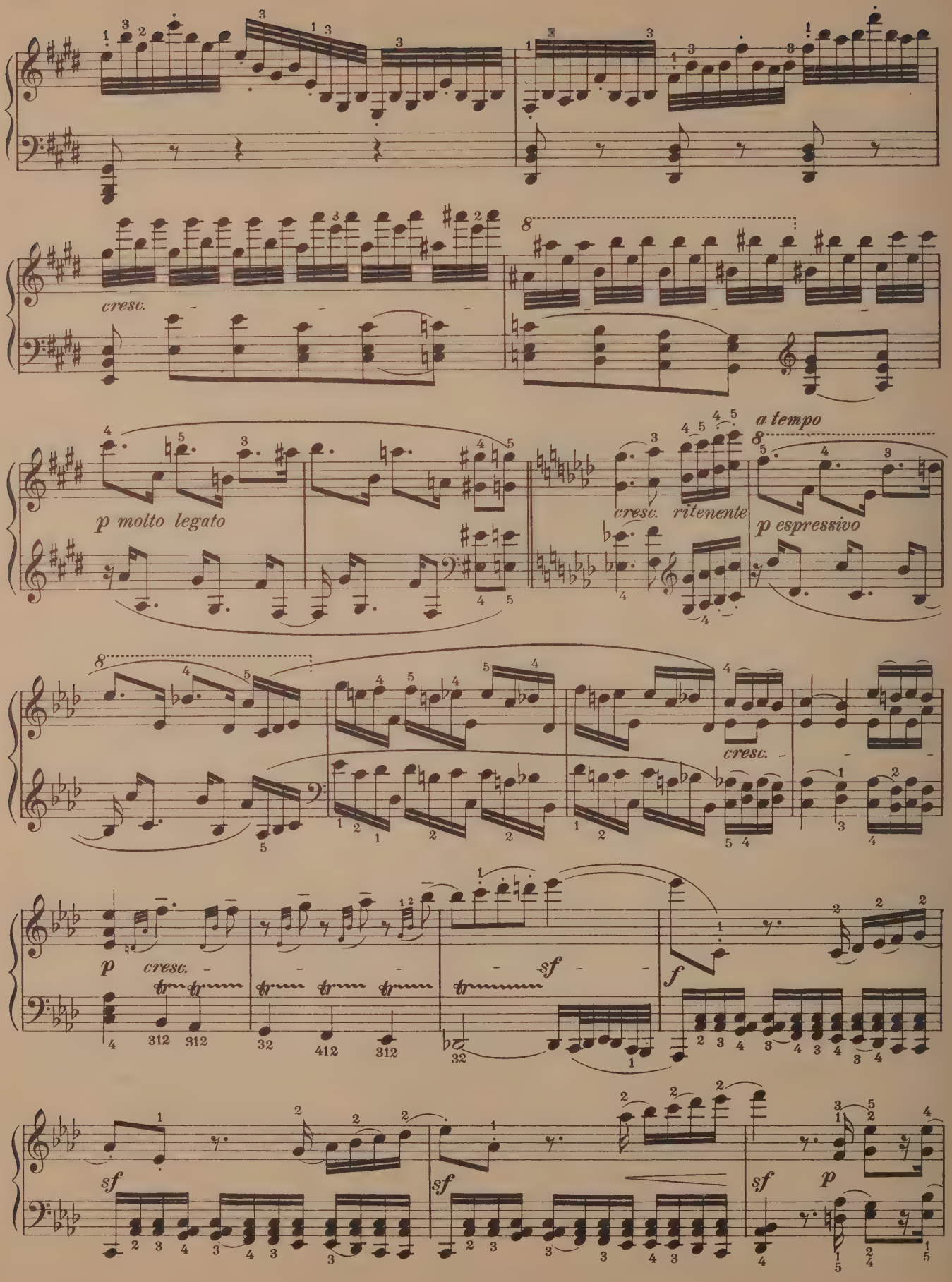
simile

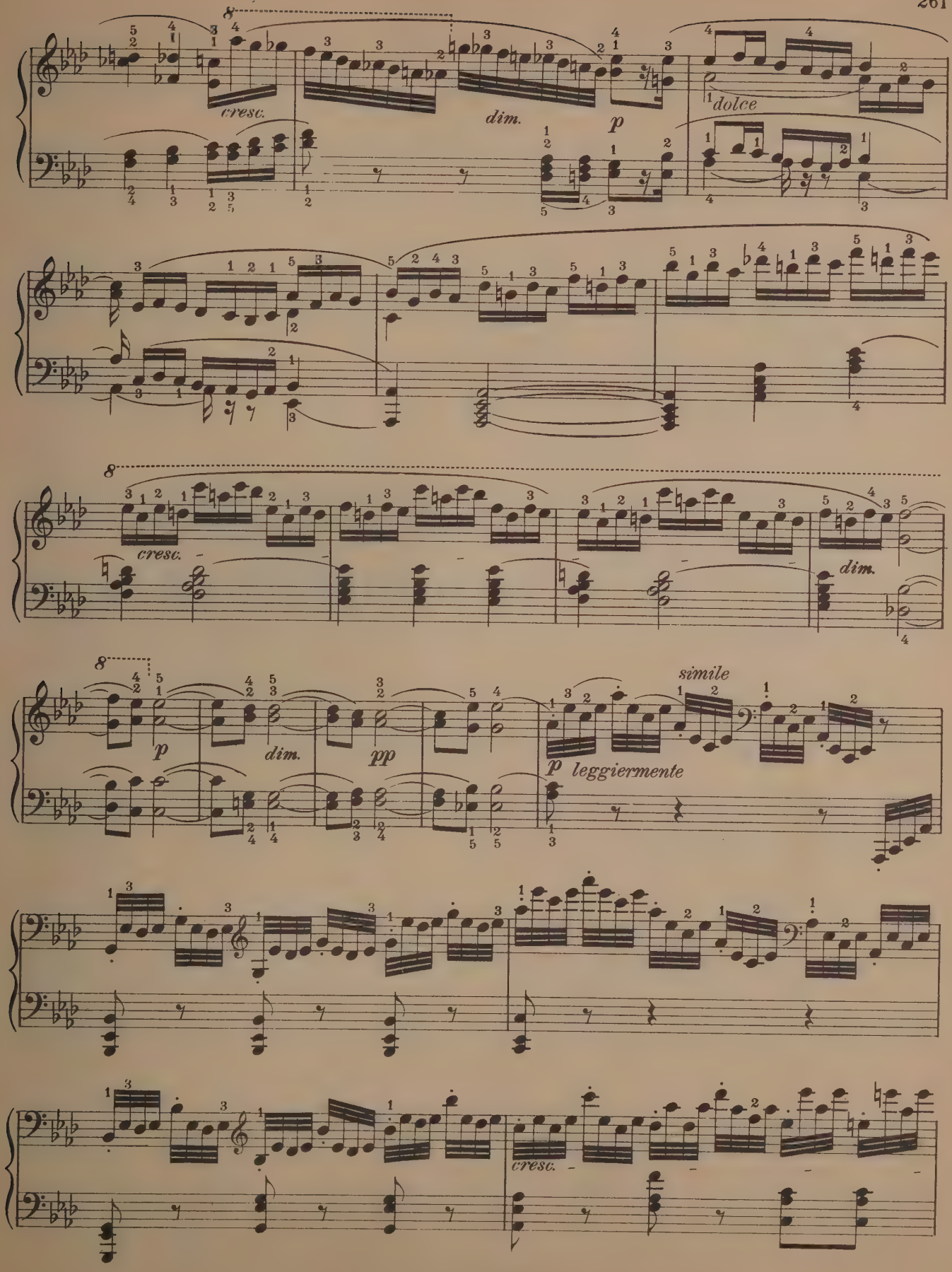
(a) Conclude trill without the customary turn:

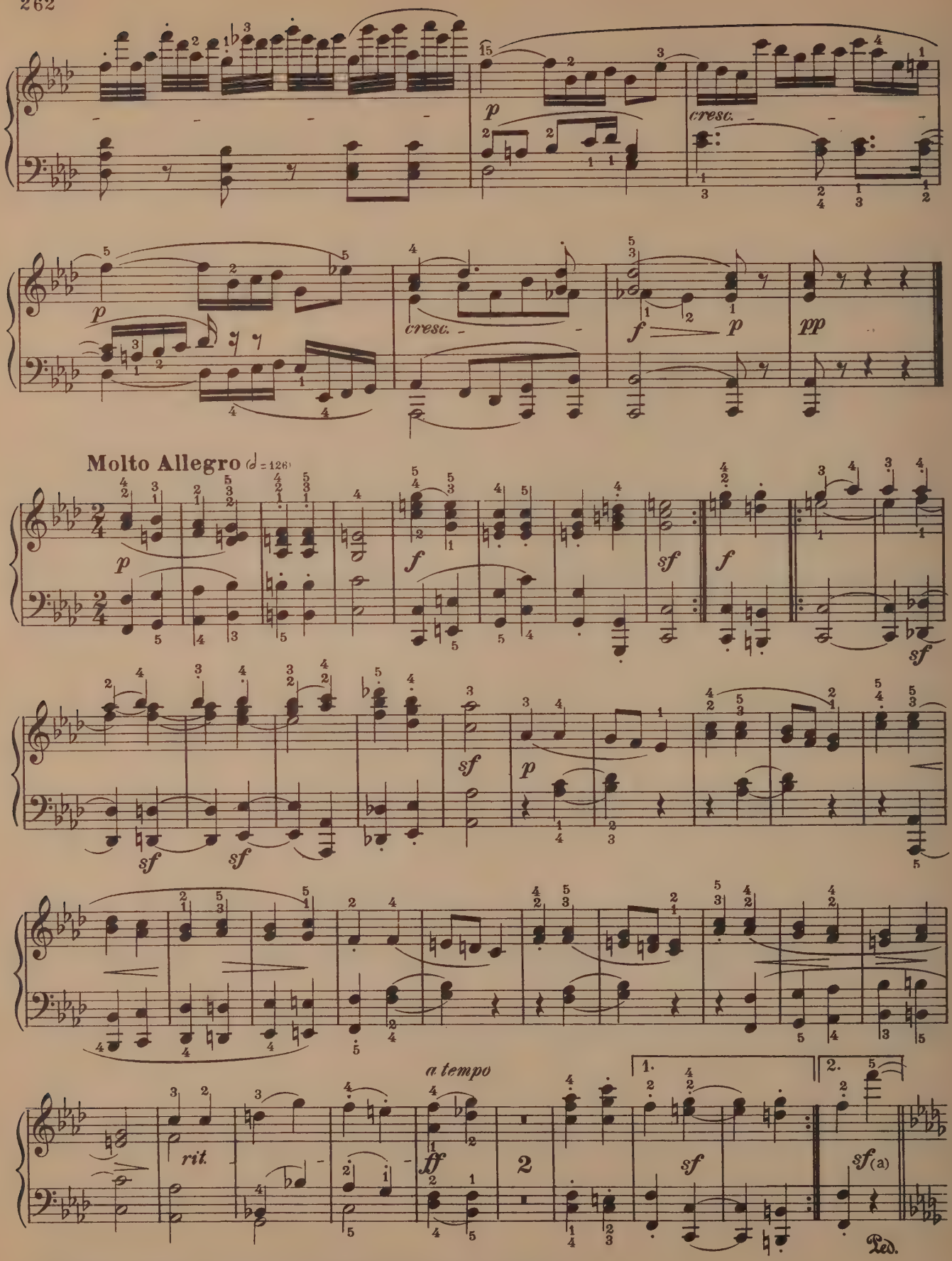




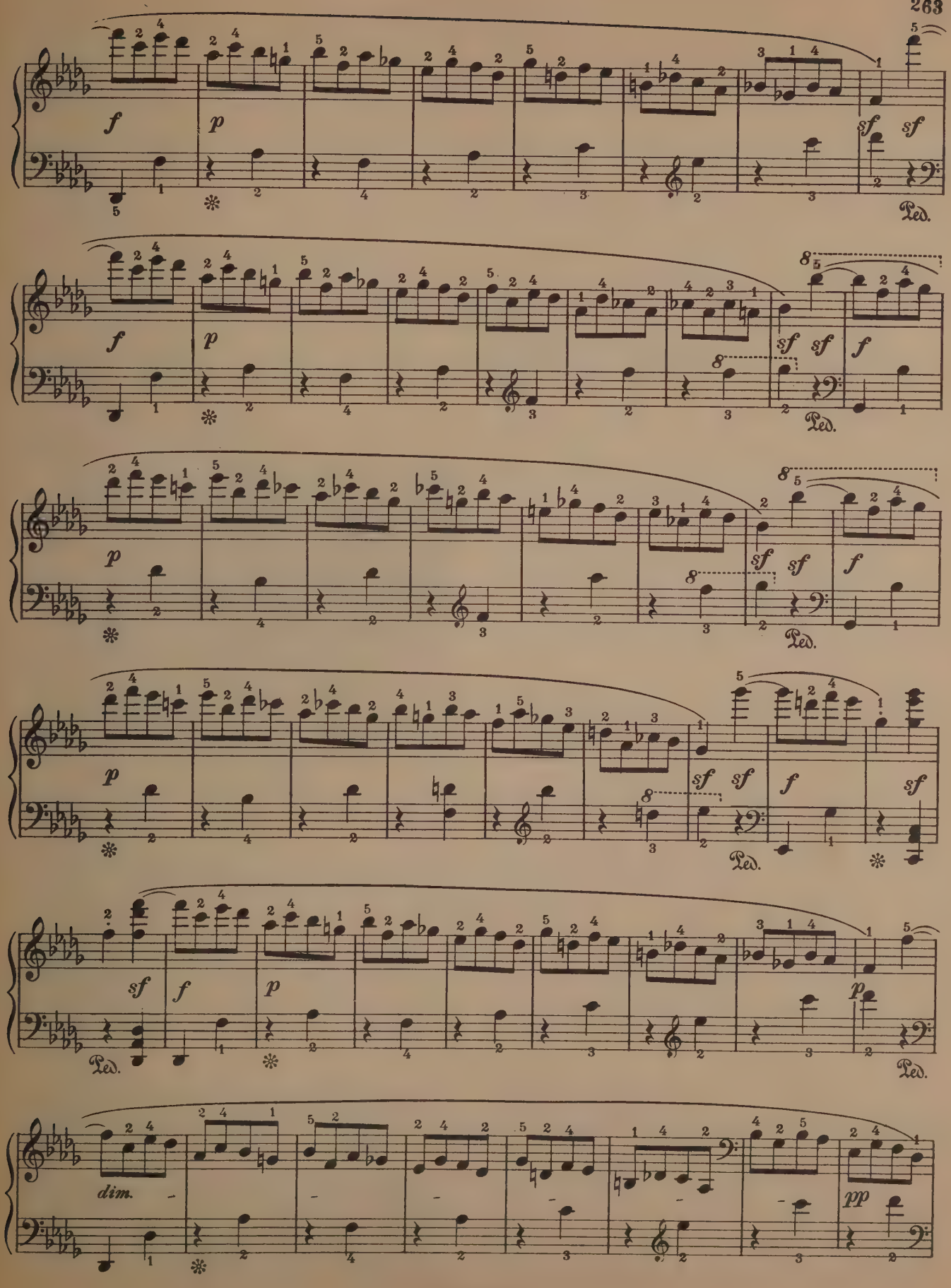
(a) Trill without concluding turn

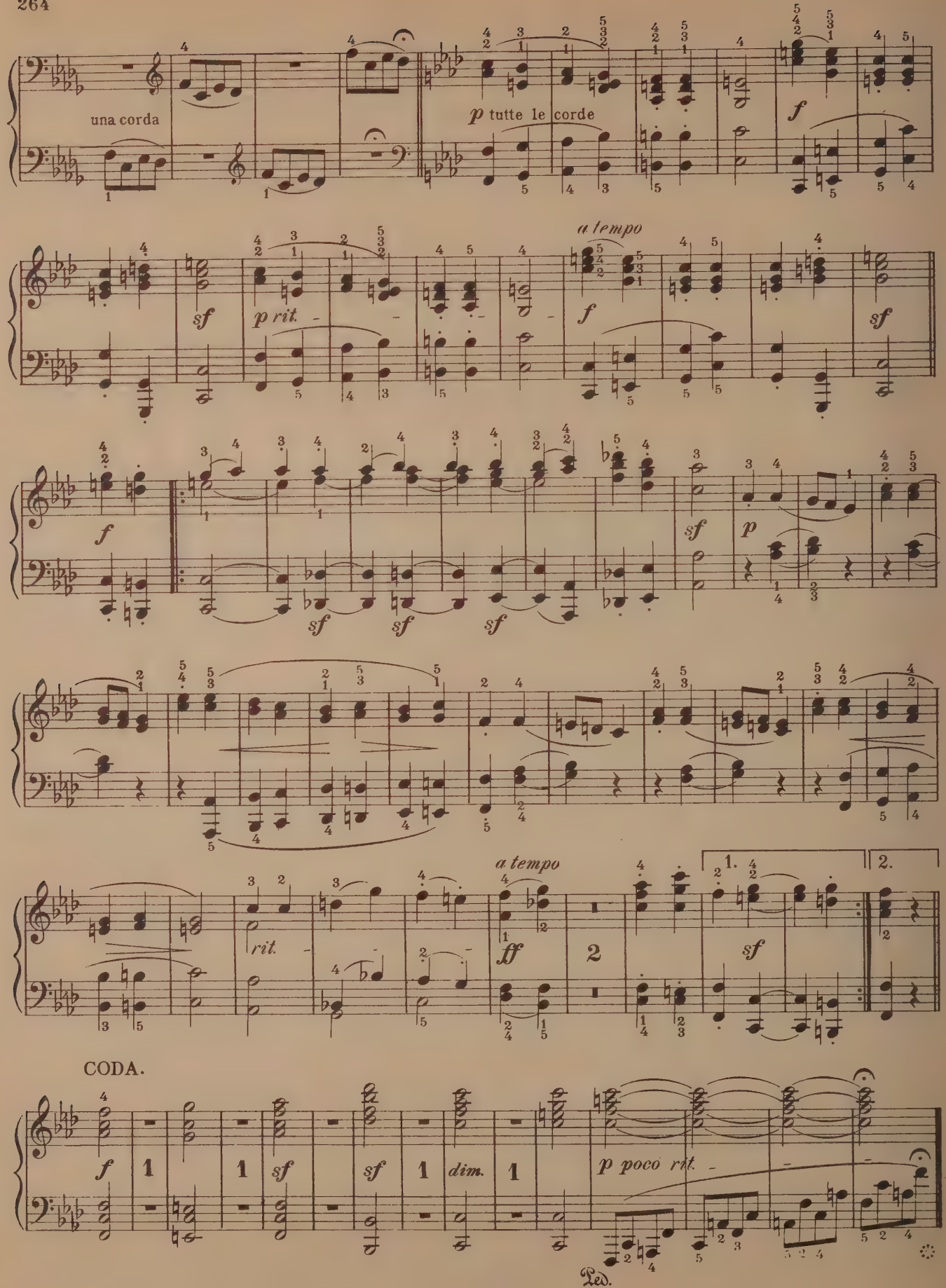

cresc.
p molto legato
cresc. ritenente
a tempo
p espressivo
cresc.
p cresc.
sf
f
sf
sf
sf p

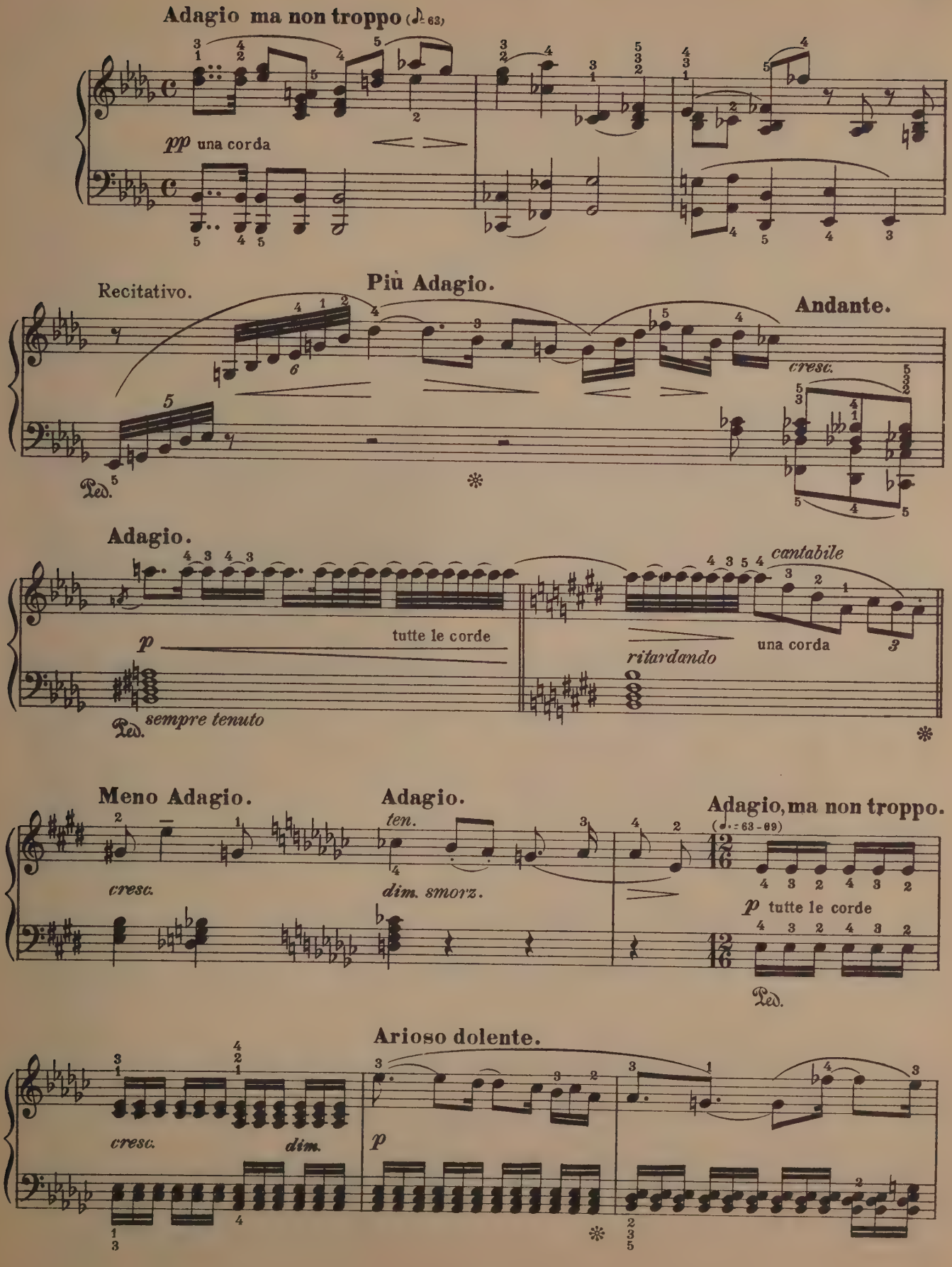

cresc.
dim.
p
dolce
cresc.
dim.
p
dim.
pp
simile
p leggiermente
cresc.

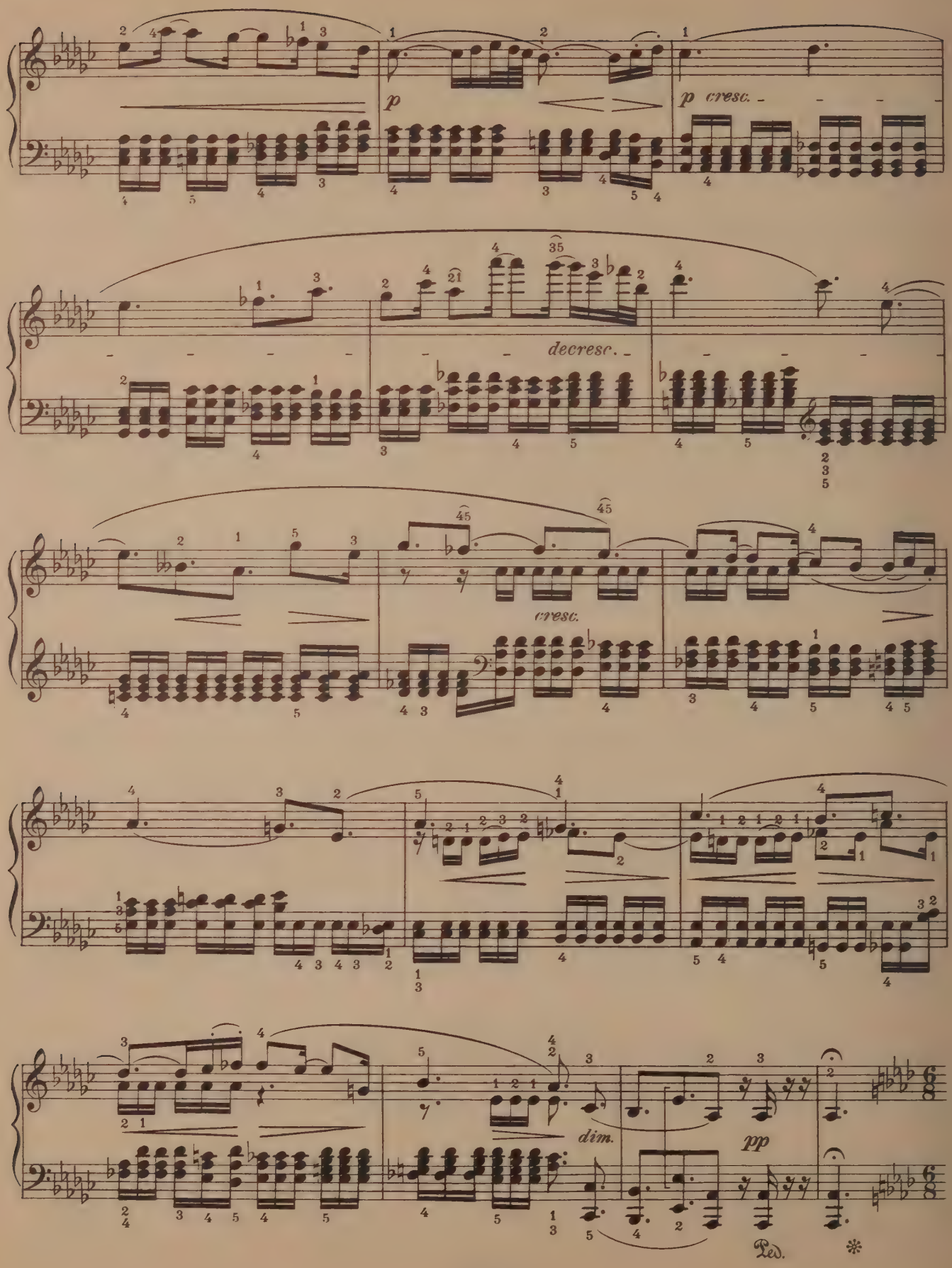


(a) The Pedal-marks in this and the succeeding movements are Beethoven's.


f
p
sf
sf
Ped.
f
p
sf
sf
f
Ped.
p
sf
sf
f
Ped.
p
sf
sf
f
sf
Ped.
sf
f
p
p
Ped.
Ped.
dim.
pp

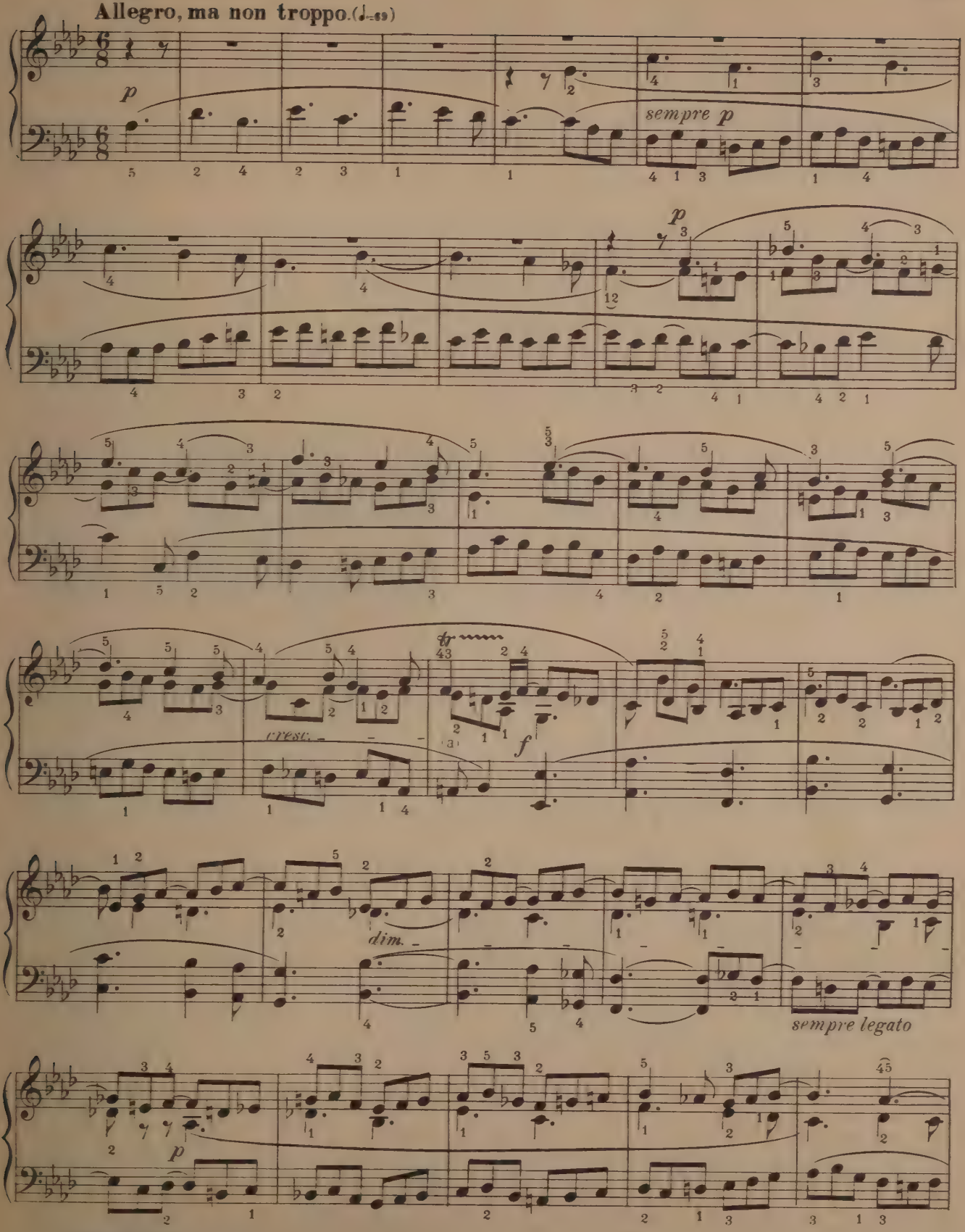

una corda
p tutte le corde
f
a tempo
sf
p rit.
f
sf
f
sf
sf
sf
sf
p
a tempo
rit.
ff
1.
2.
sf
CODA.
f
sf
sf
dim.
p poco rit.
Ped.


Adagio ma non troppo (♪= 63)
pp una corda
Recitativo.
Più Adagio.
Andante.
cresc.
Ped.
Adagio.
p
tutte le corde
cantabile
ritardando
una corda
Ped. sempre tenuto
Meno Adagio.
cresc.
Adagio.
ten.
dim. smorz.
Adagio, ma non troppo.
(♩.= 63-69)
p tutte le corde
Ped.
Arioso dolente.
cresc.
dim.
p

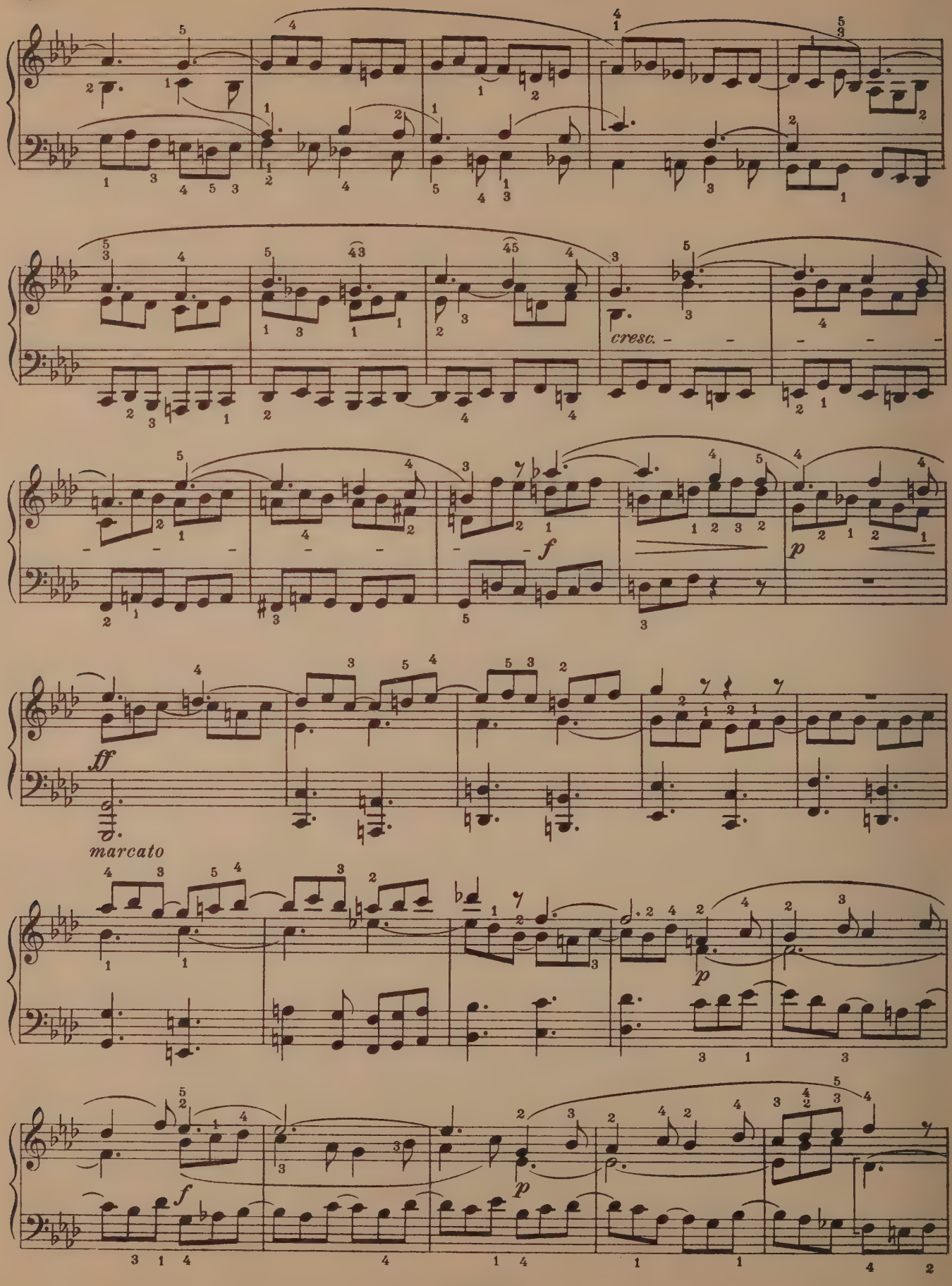

p
p cresc.
decresc.
cresc.
dim.
pp
Ped.

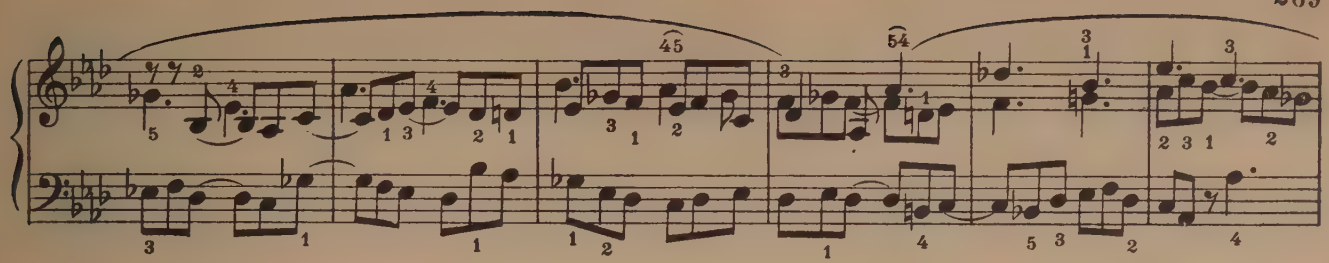
Fuga

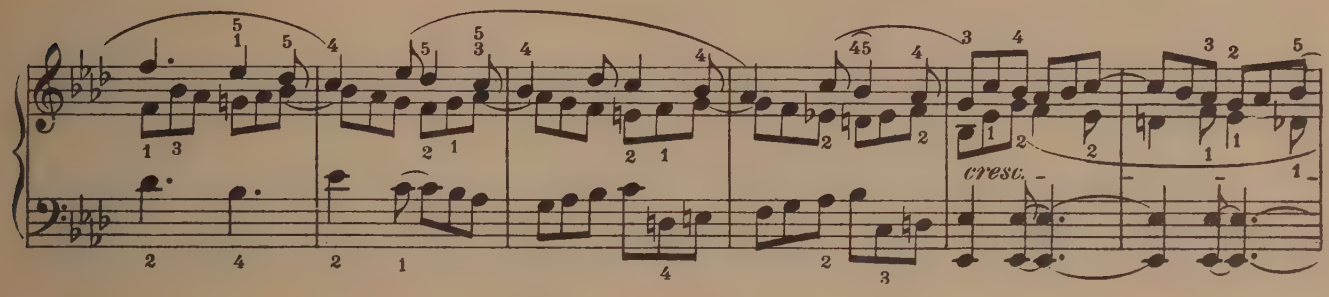
Allegro, ma non troppo. (♩=69)

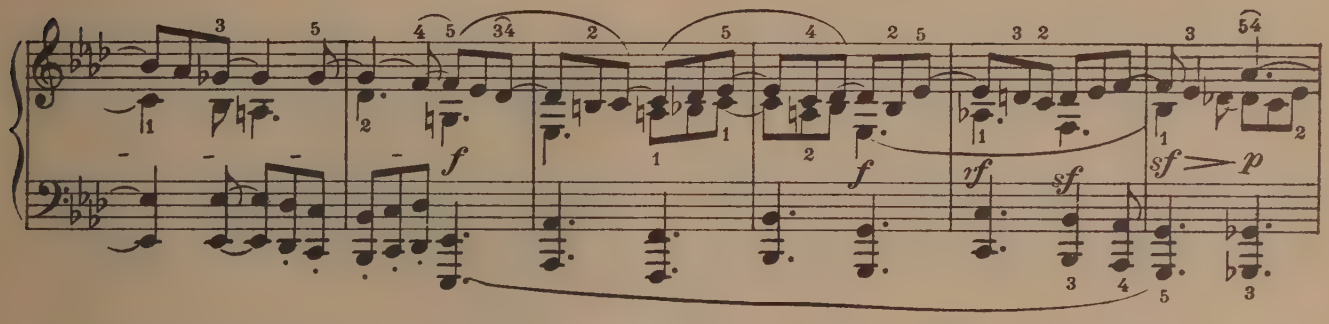


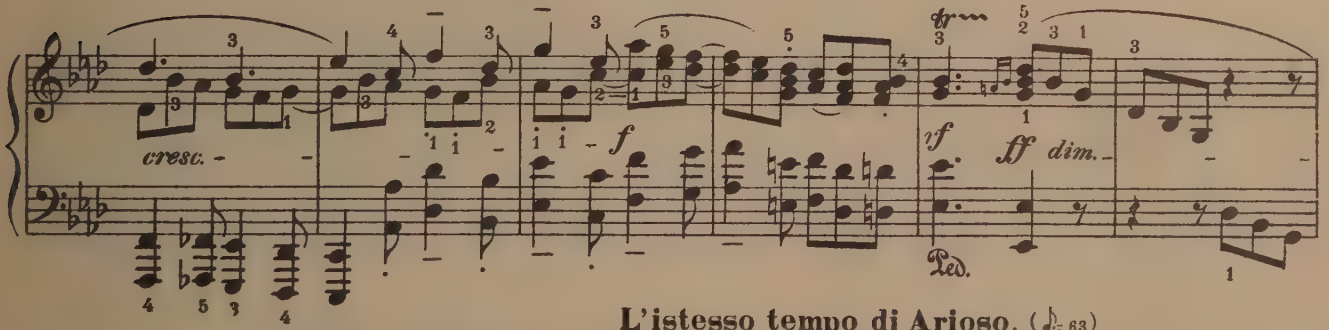
(a)


cresc.
f
p
ff
marcato
p
f
p

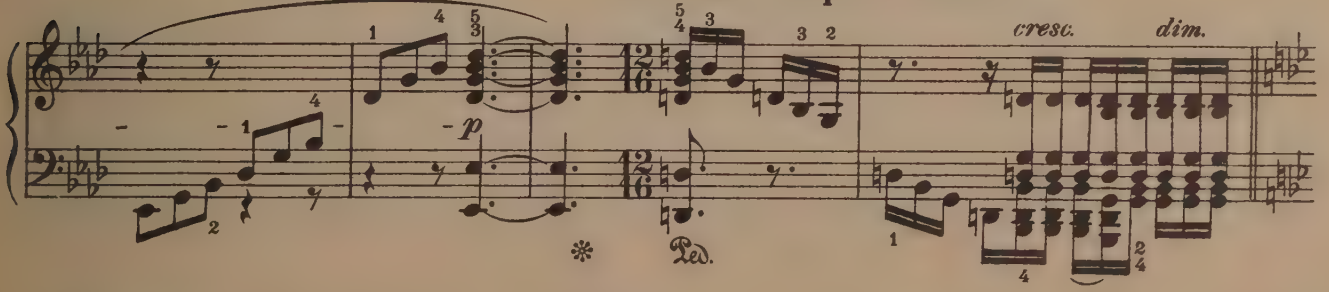


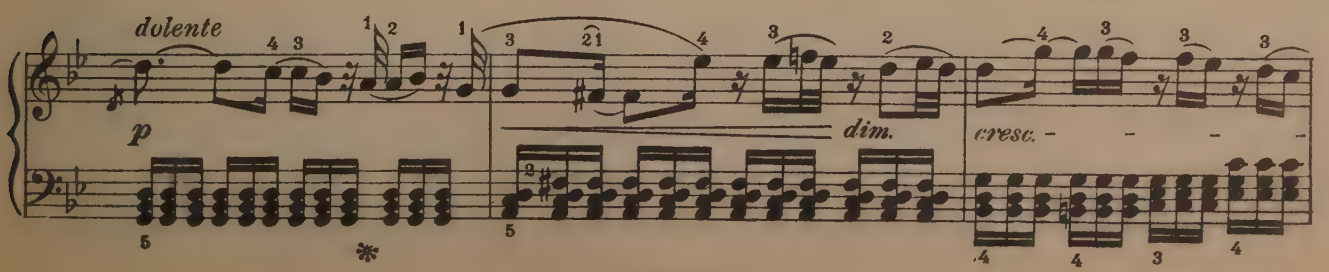


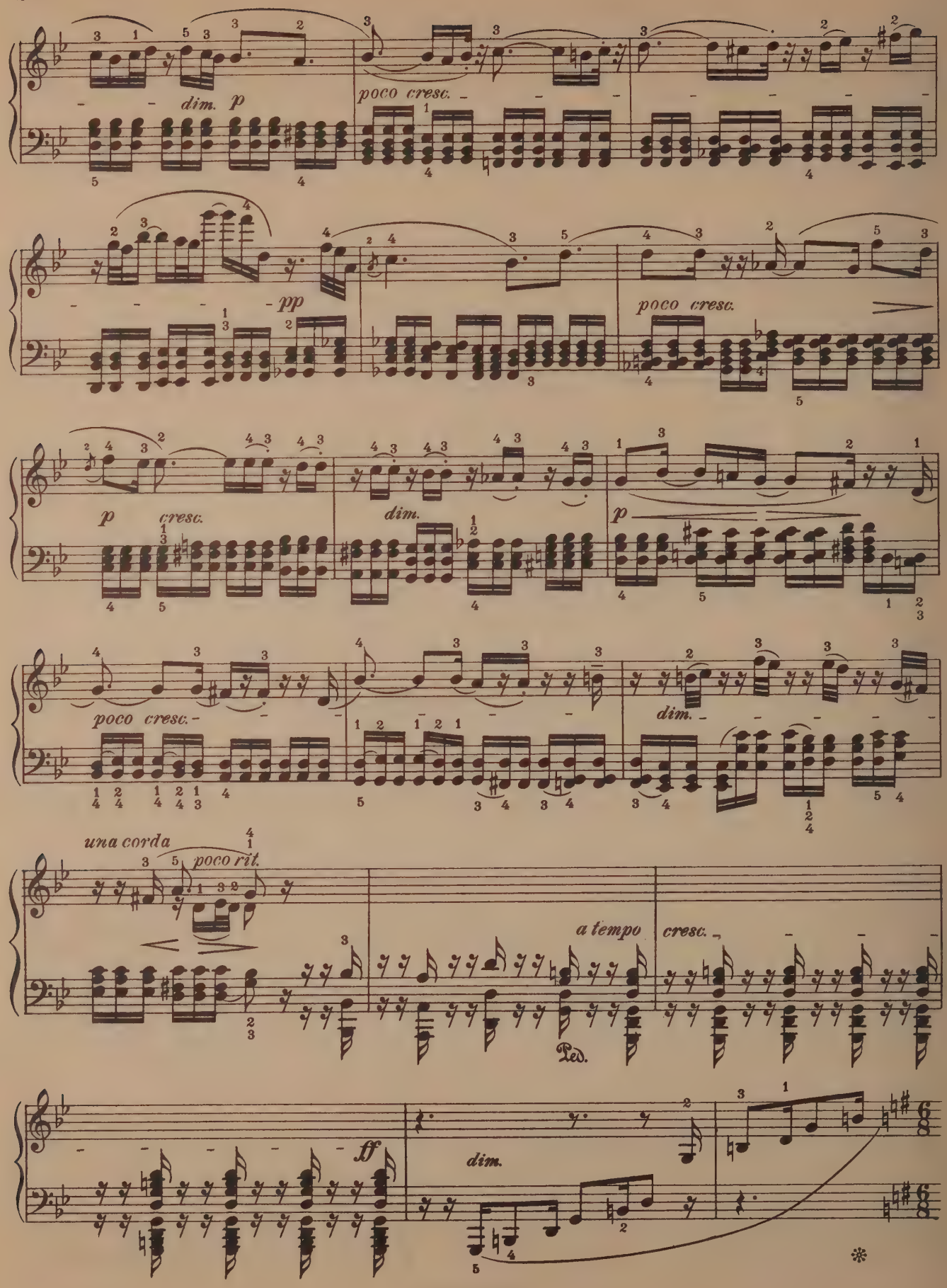


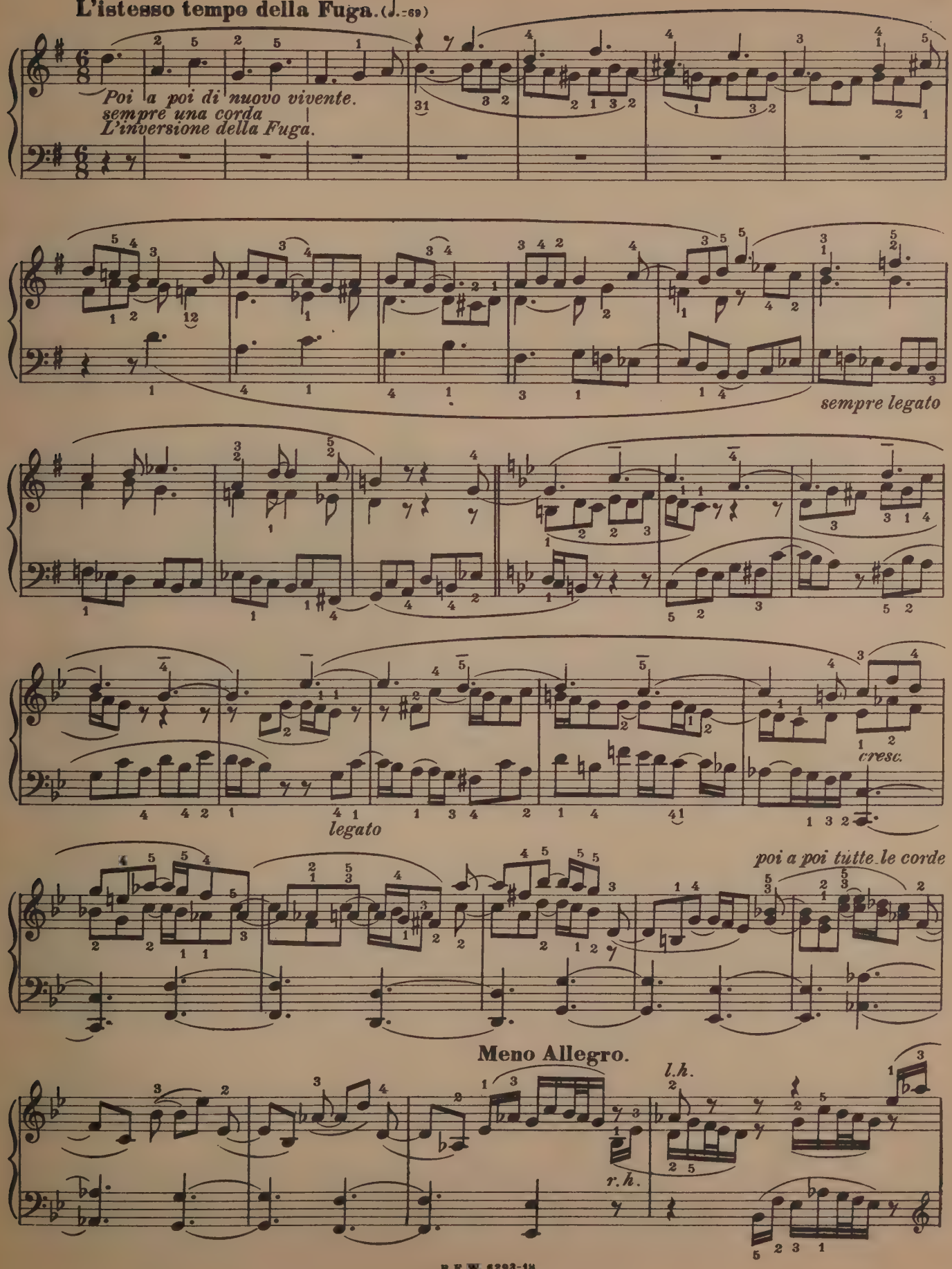


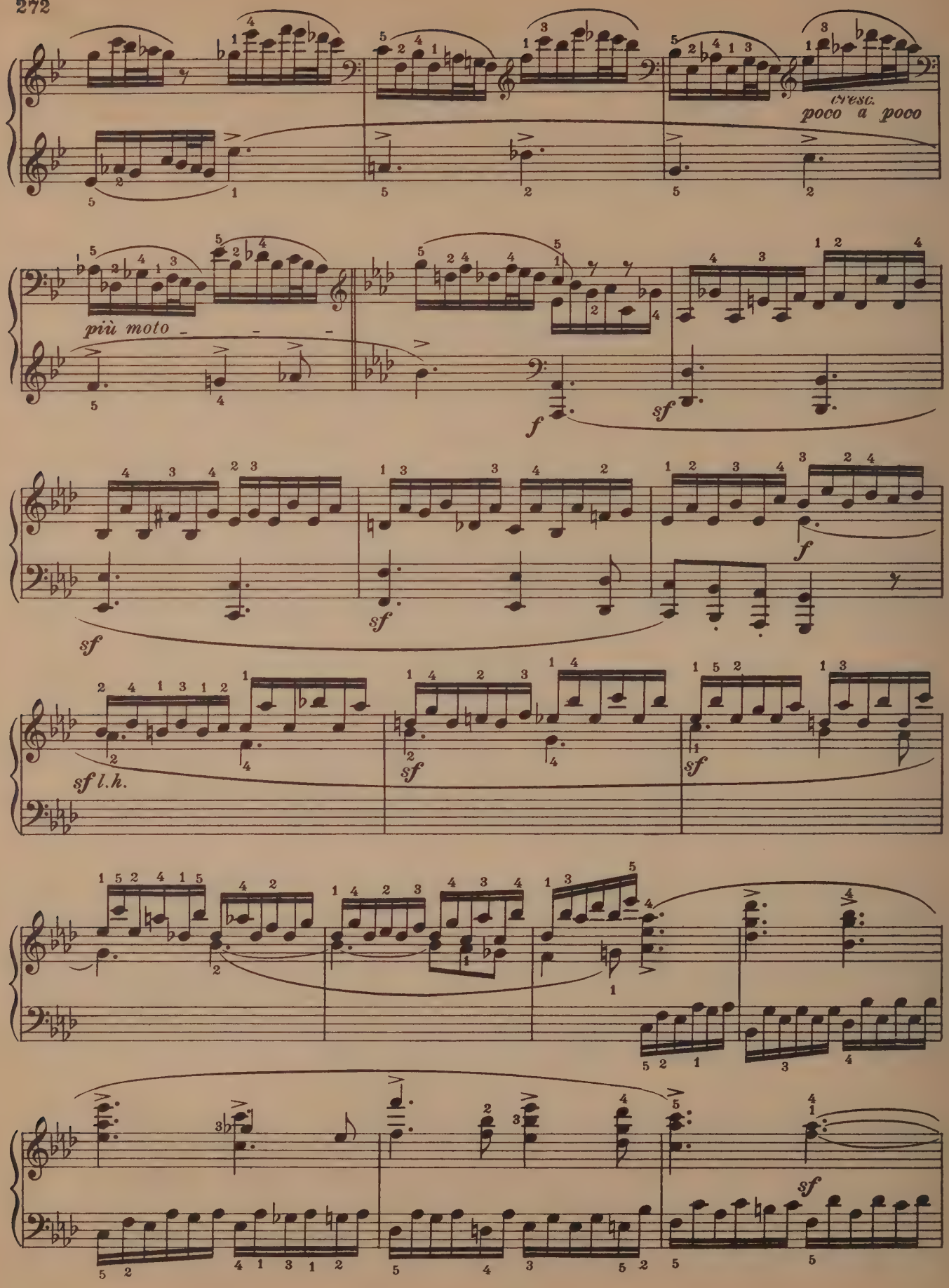
L'istesso tempo di Arioso. (♪= 63)

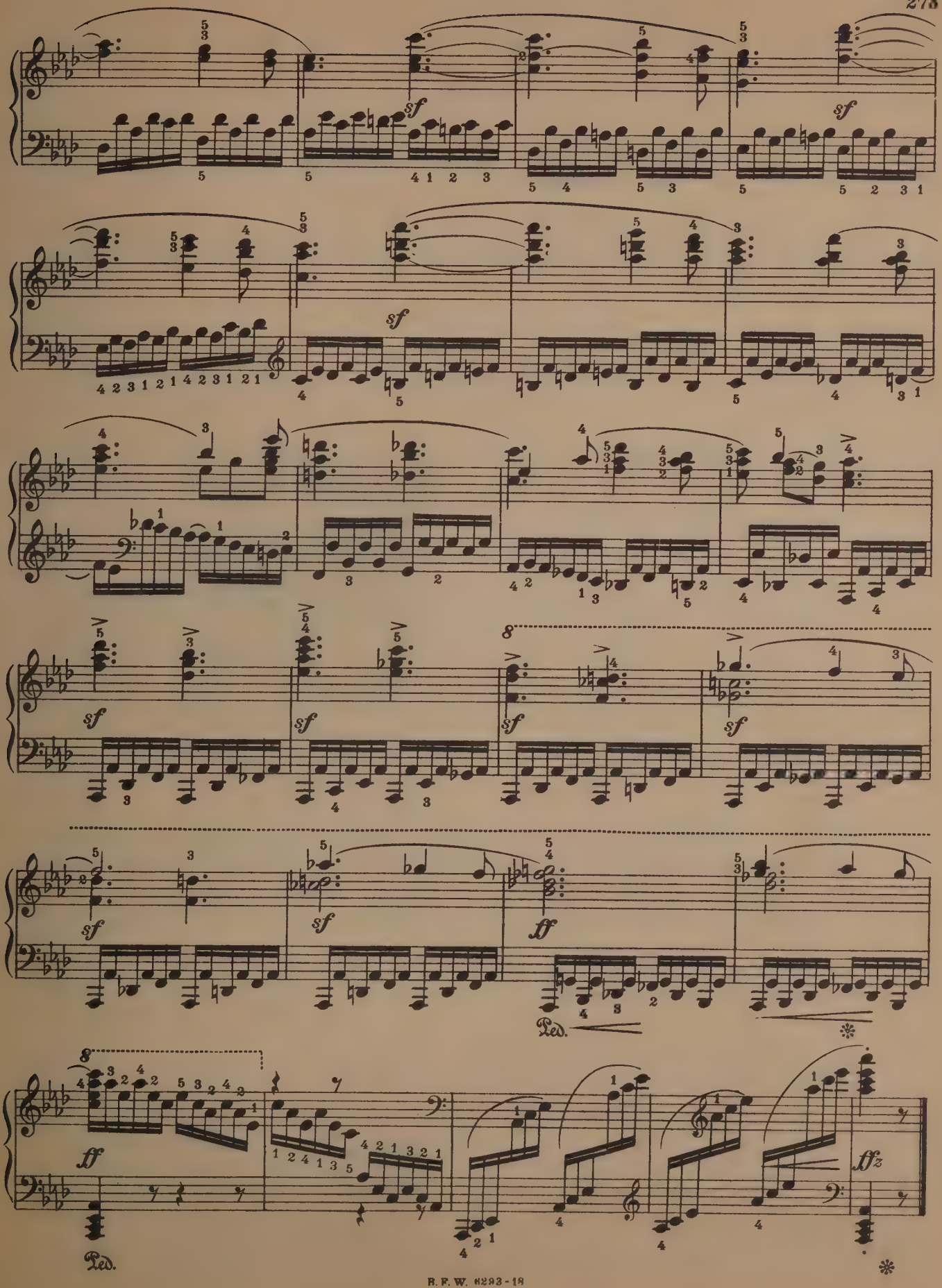





dim. p
poco cresc.
pp
poco cresc.
p
cresc.
dim.
p
poco cresc.
dim.
una corda
poco rit.
a tempo
cresc.
Ped.
ff
dim.


L'istesso tempo della Fuga. (♩.=69)
Poi a poi di nuovo vivente.
sempre una corda
L'inversione della Fuga.
sempre legato
legato
cresc.
poi a poi tutte le corde
Meno Allegro.
l.h.
r.h.


cresc.
poco a poco
più moto
f
sf
sf l.h.

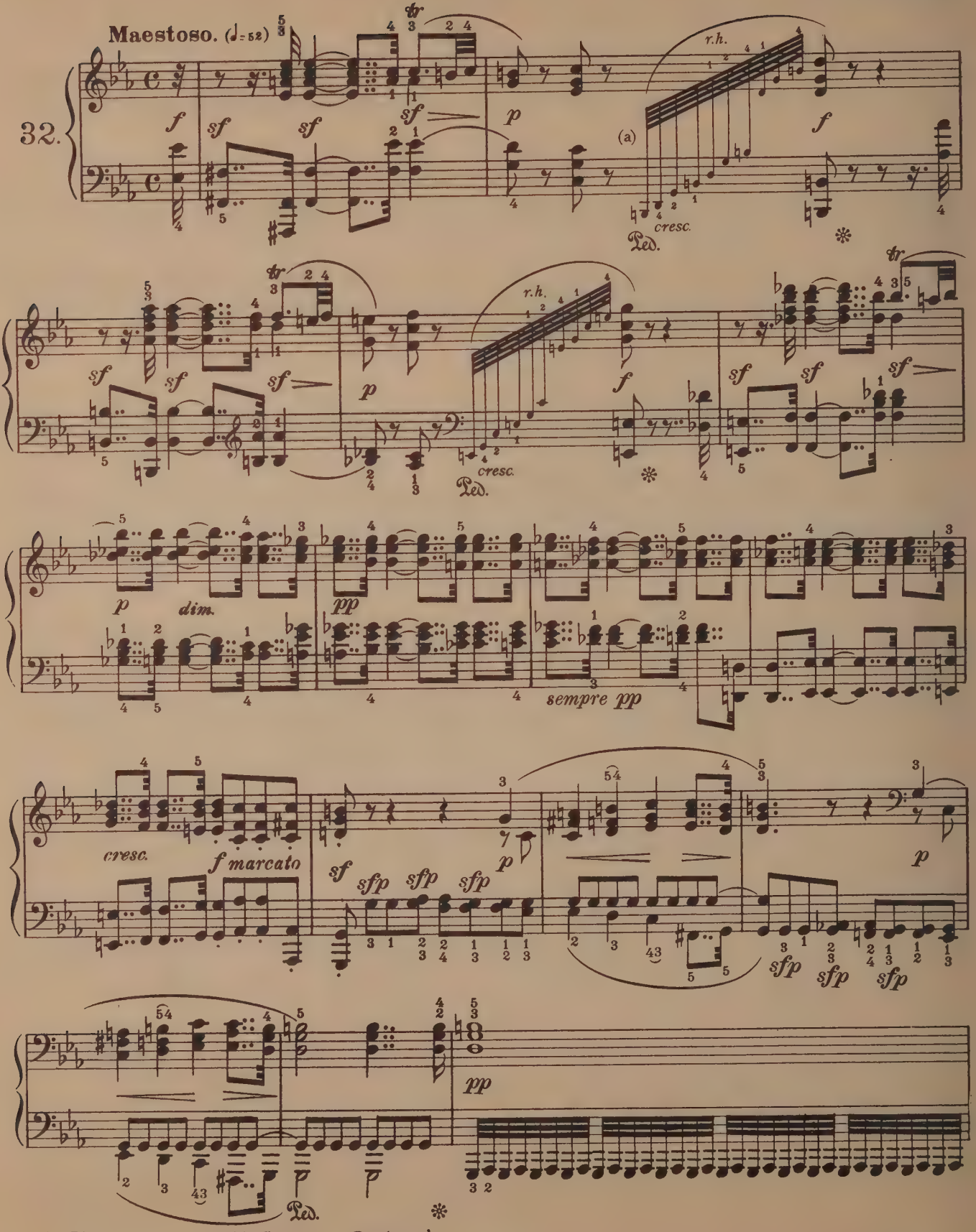

sf
sf
sf
sf
sf
sf
sf
sf
ff
Ped.
ff
Ped.
fffz

To Archduke Rudolph.

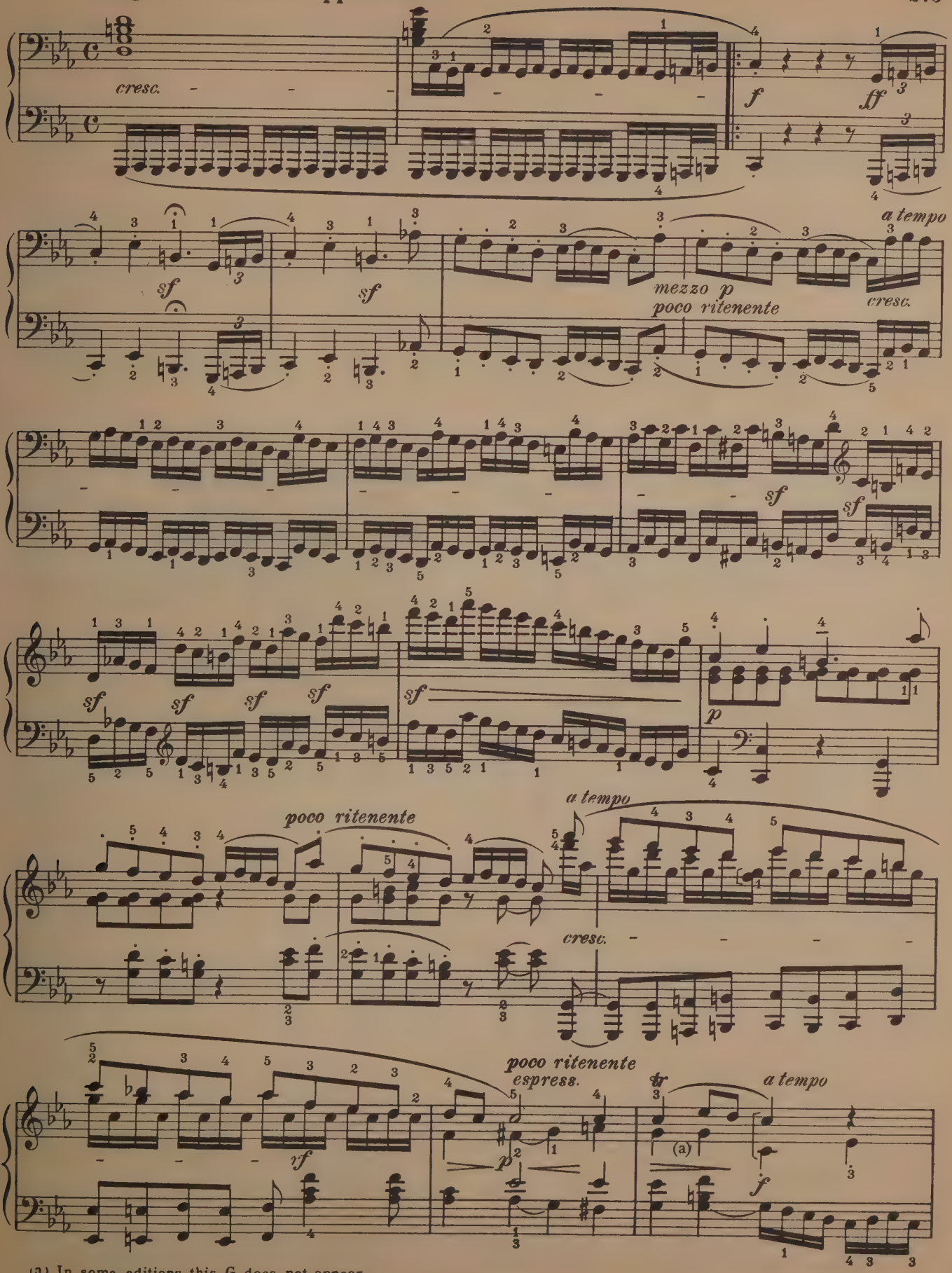
Sonata.

Op. 111.

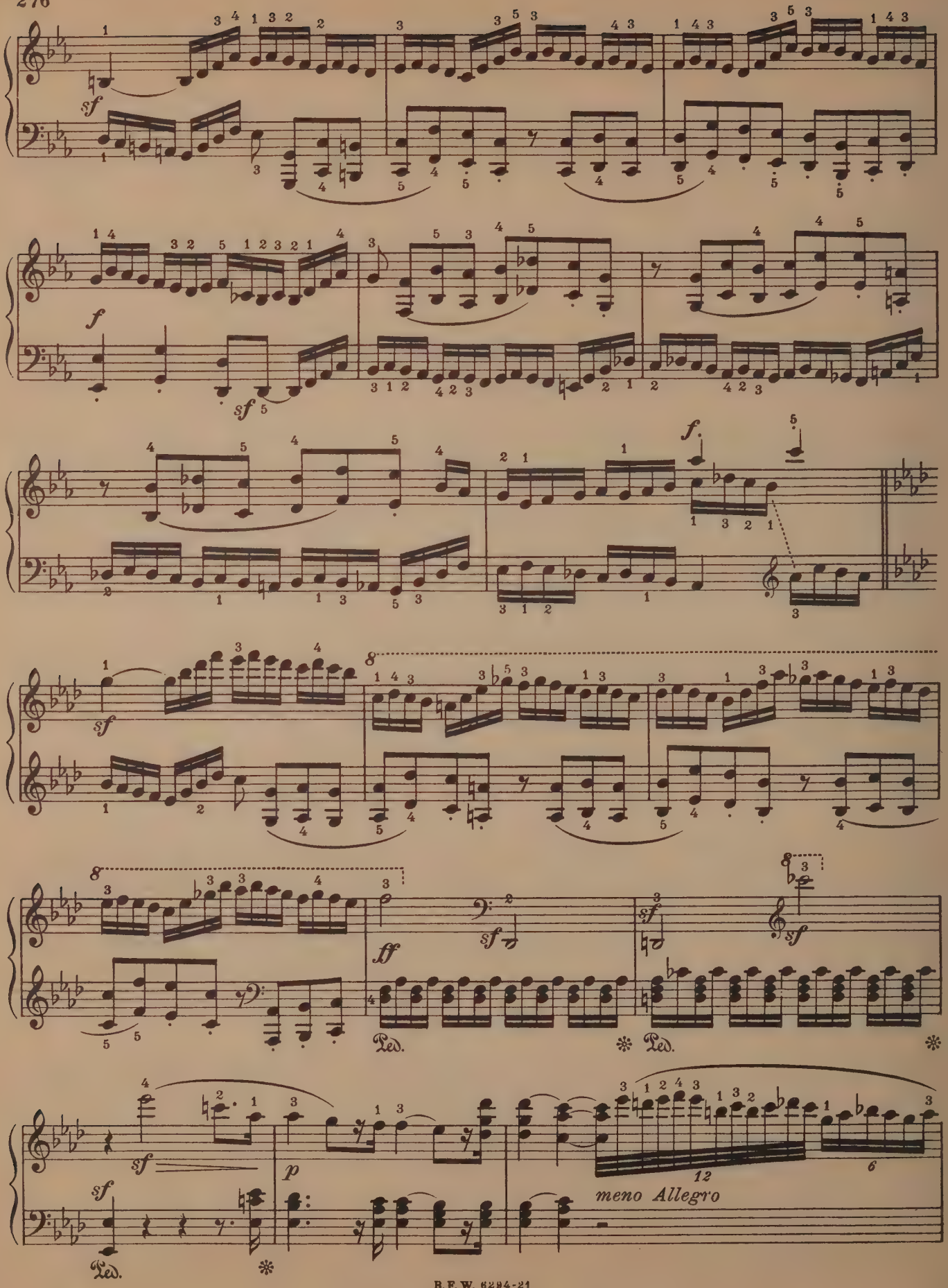
L. van BEETHOVEN.
Revised by Hans Semper.

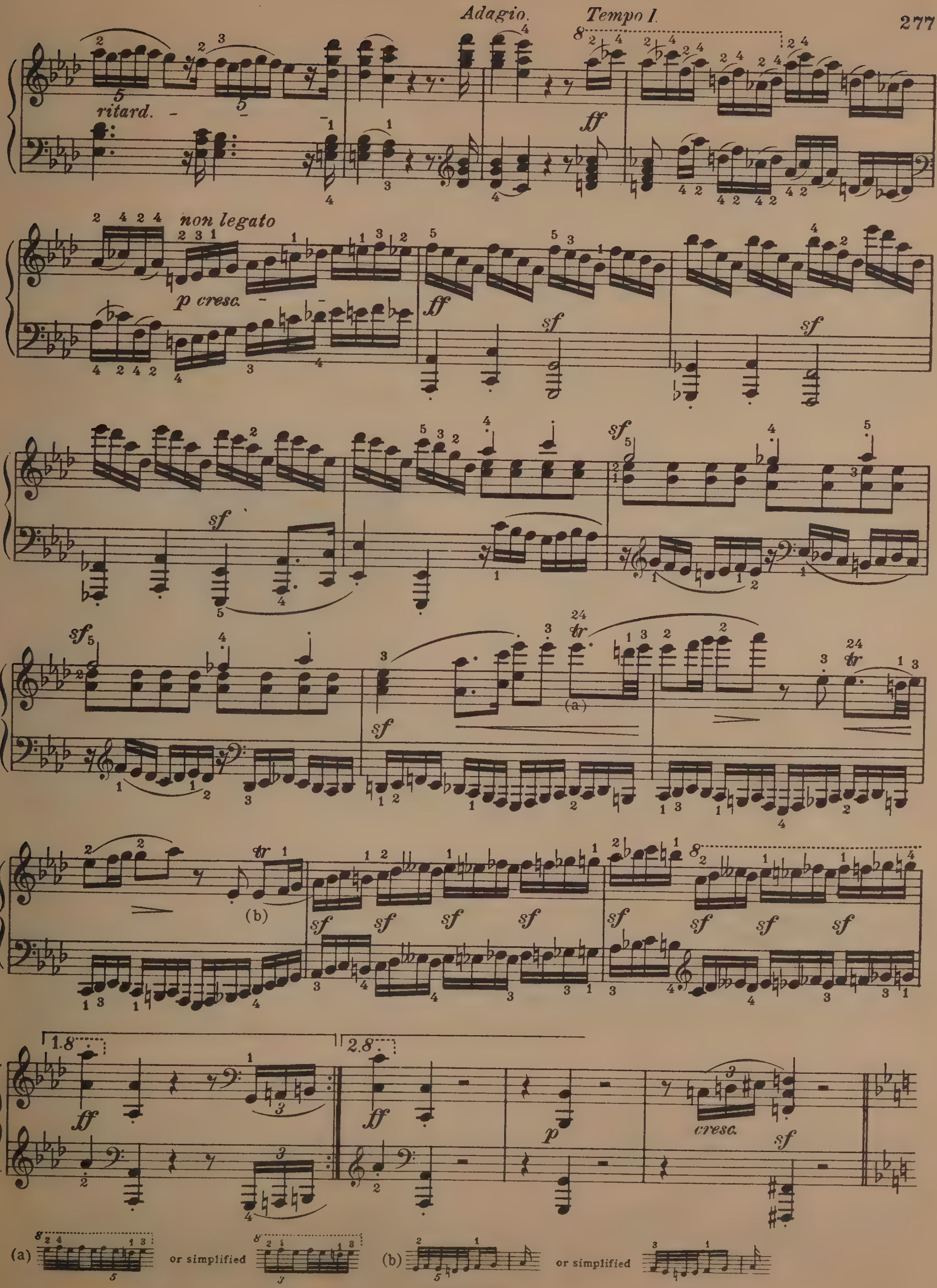


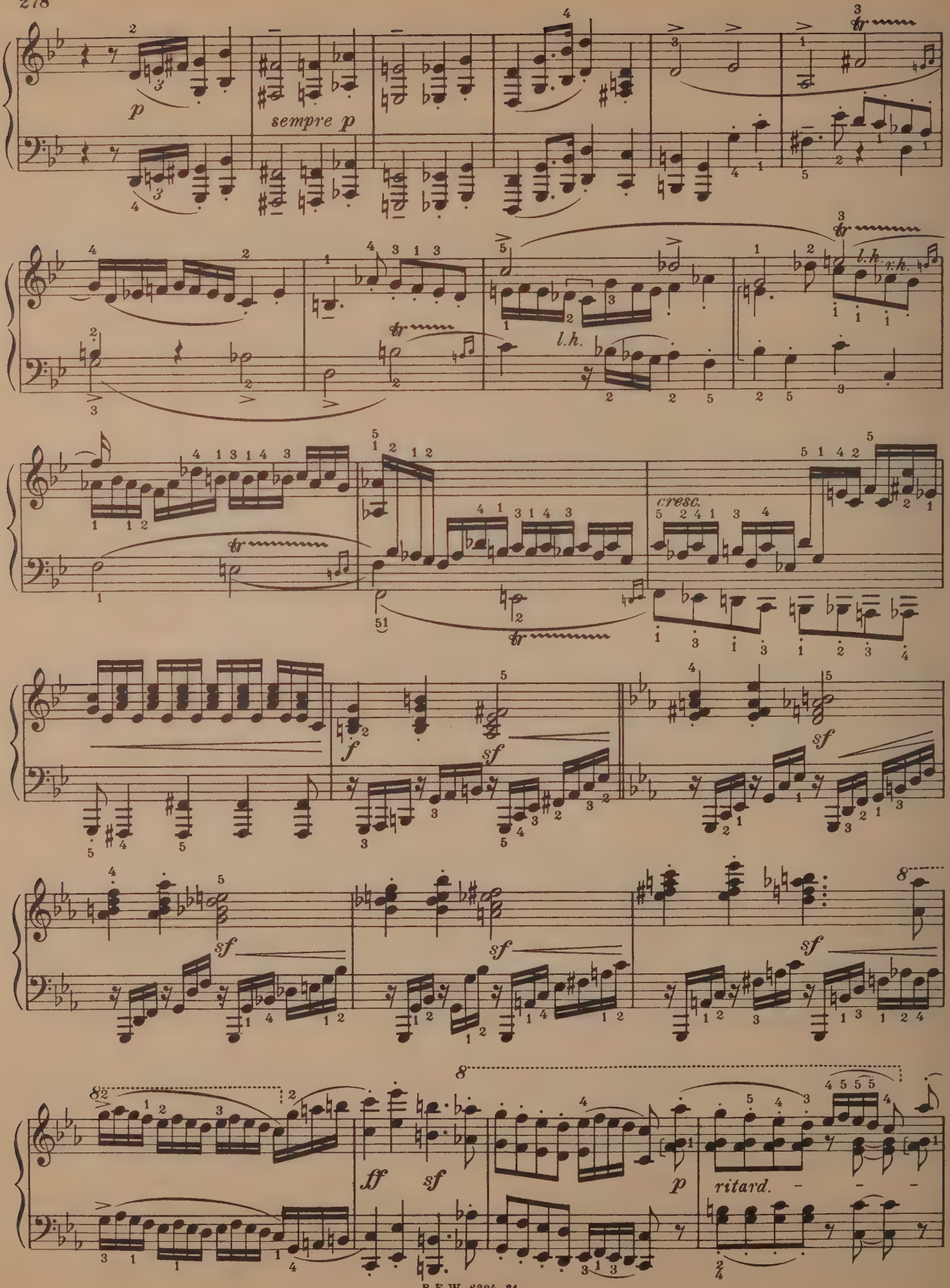
(a) The Pedal-marks in this Sonata are Beethoven's.

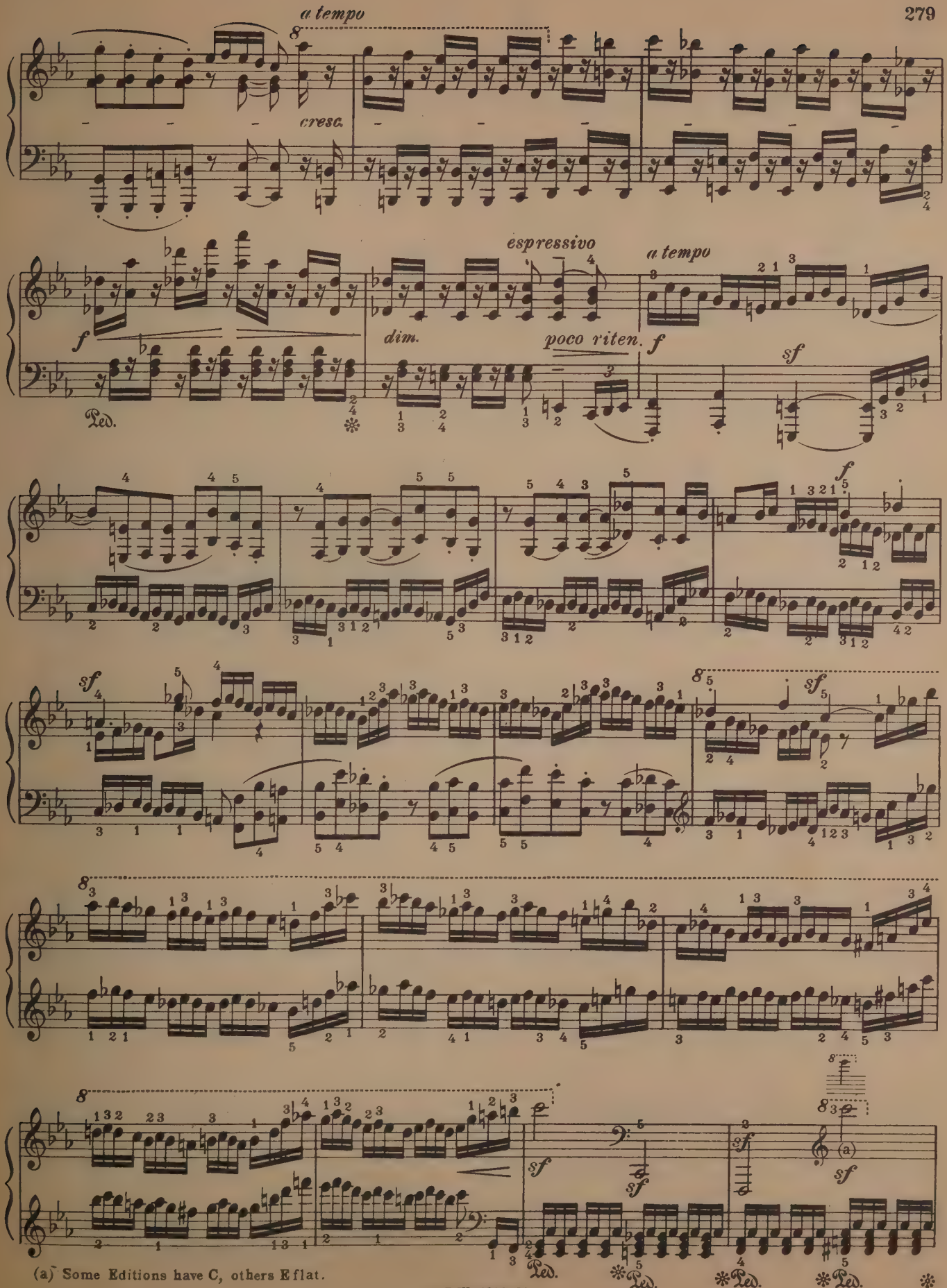


(a) In some editions this G does not appear.

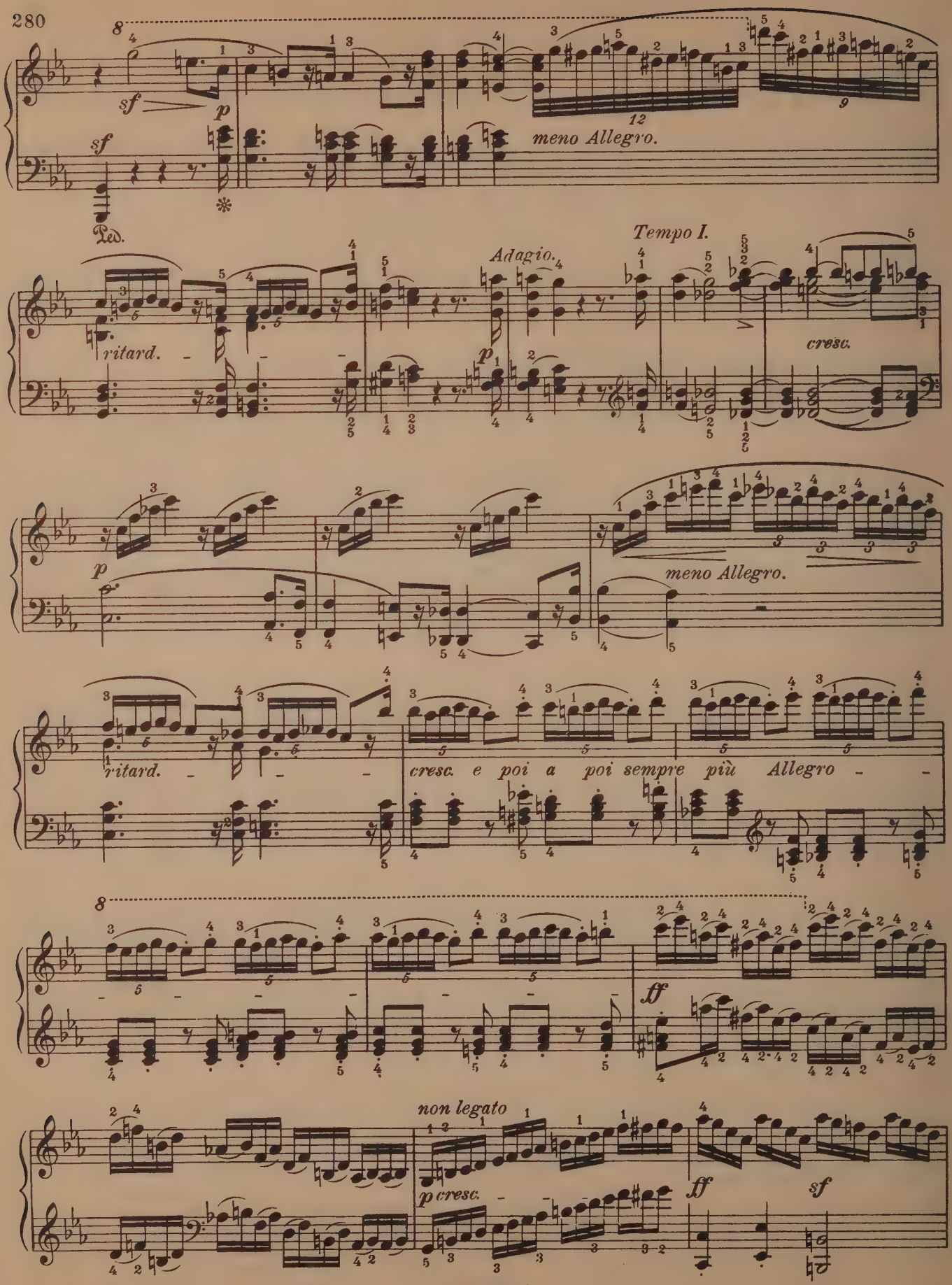

sf
f
sf
f.
8
sf
8
ff
sf
sf
sf
Ped.
Ped.
sf
p
sf
Ped.
12
6
meno Allegro

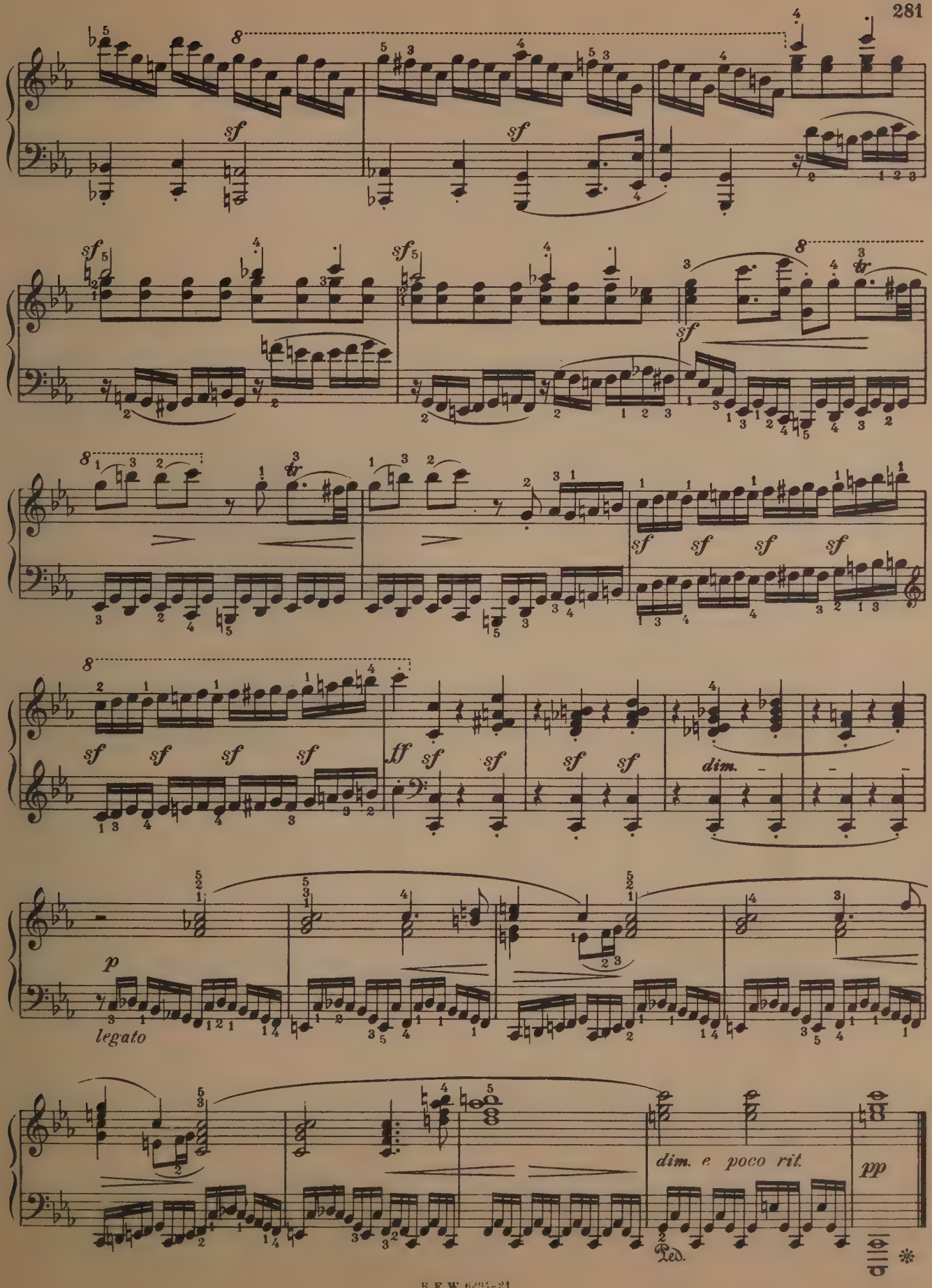

Adagio.
Tempo I.
ritard.
non legato
p cresc.
cresc.
(a)
(b)
(a) or simplified
(b) or simplified


p
sempre p
tr
l.h.
cresc.
f
sf
ff
ritard.



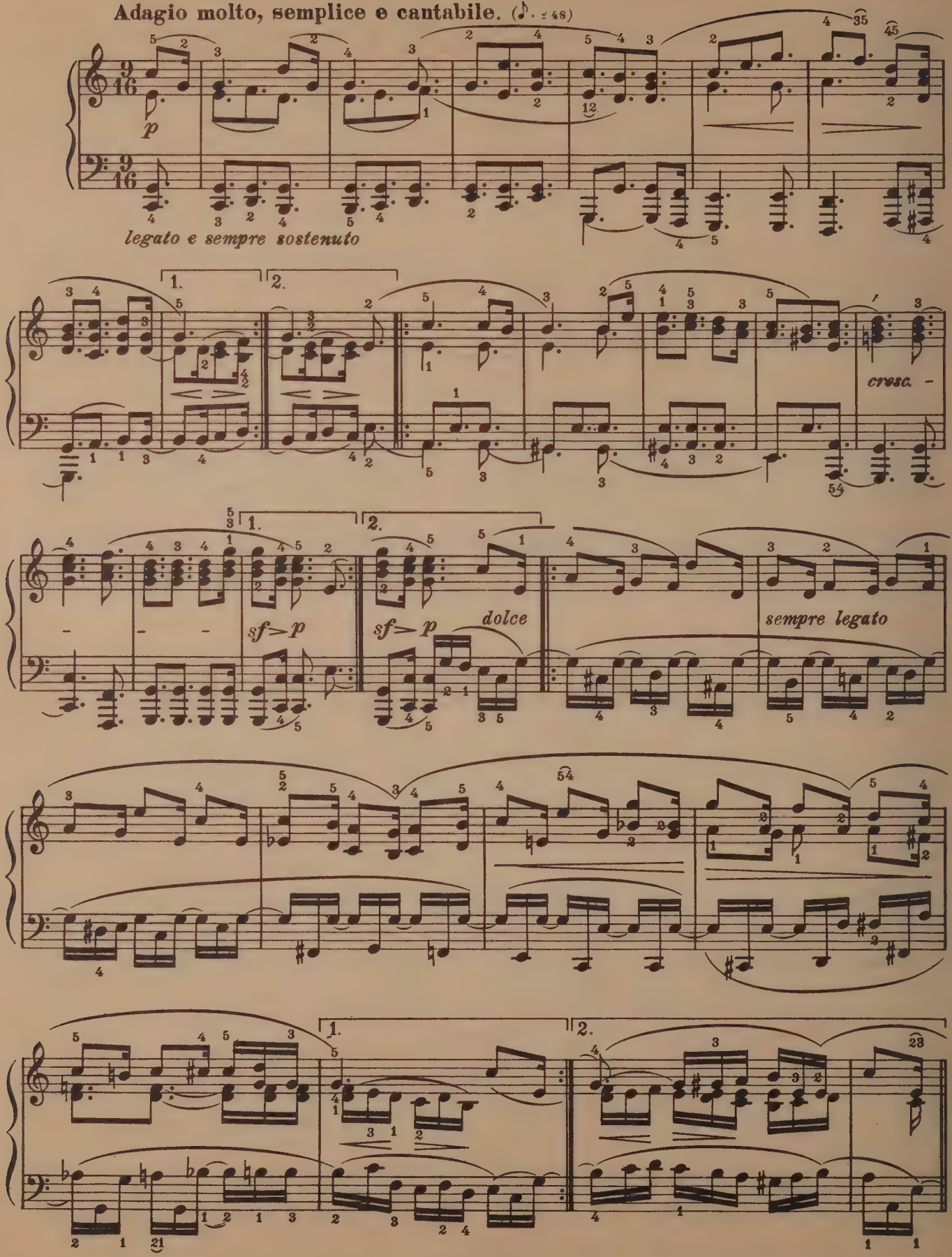
(a) Some Editions have C, others E flat.

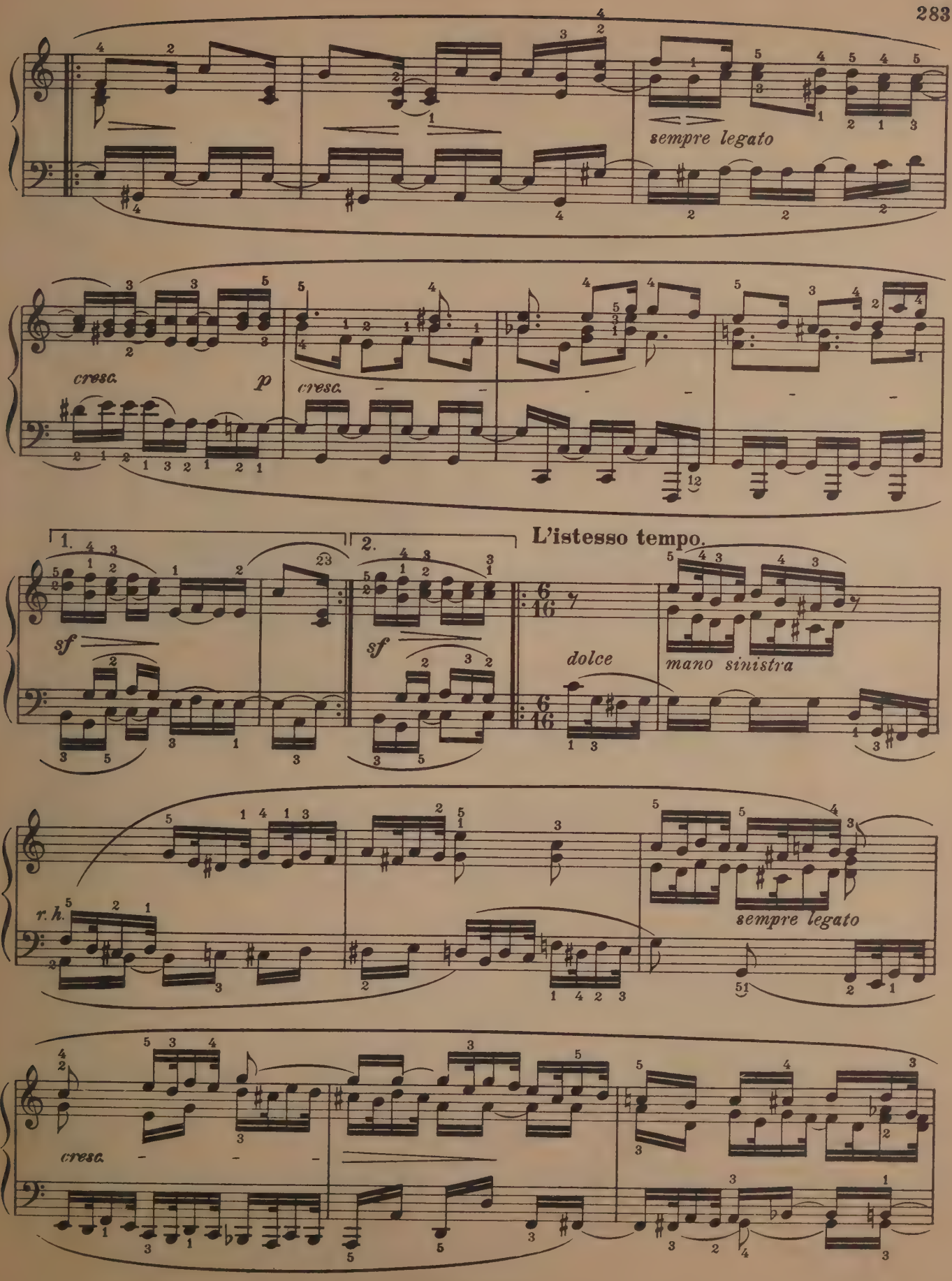

sf
p
sf
Ped.
meno Allegro.
Tempo I.
Adagio.
ritard.
p
cresc.
p
meno Allegro.
ritard.
cresc. e poi a poi sempre più Allegro
ff
non legato
p cresc.
ff
sf

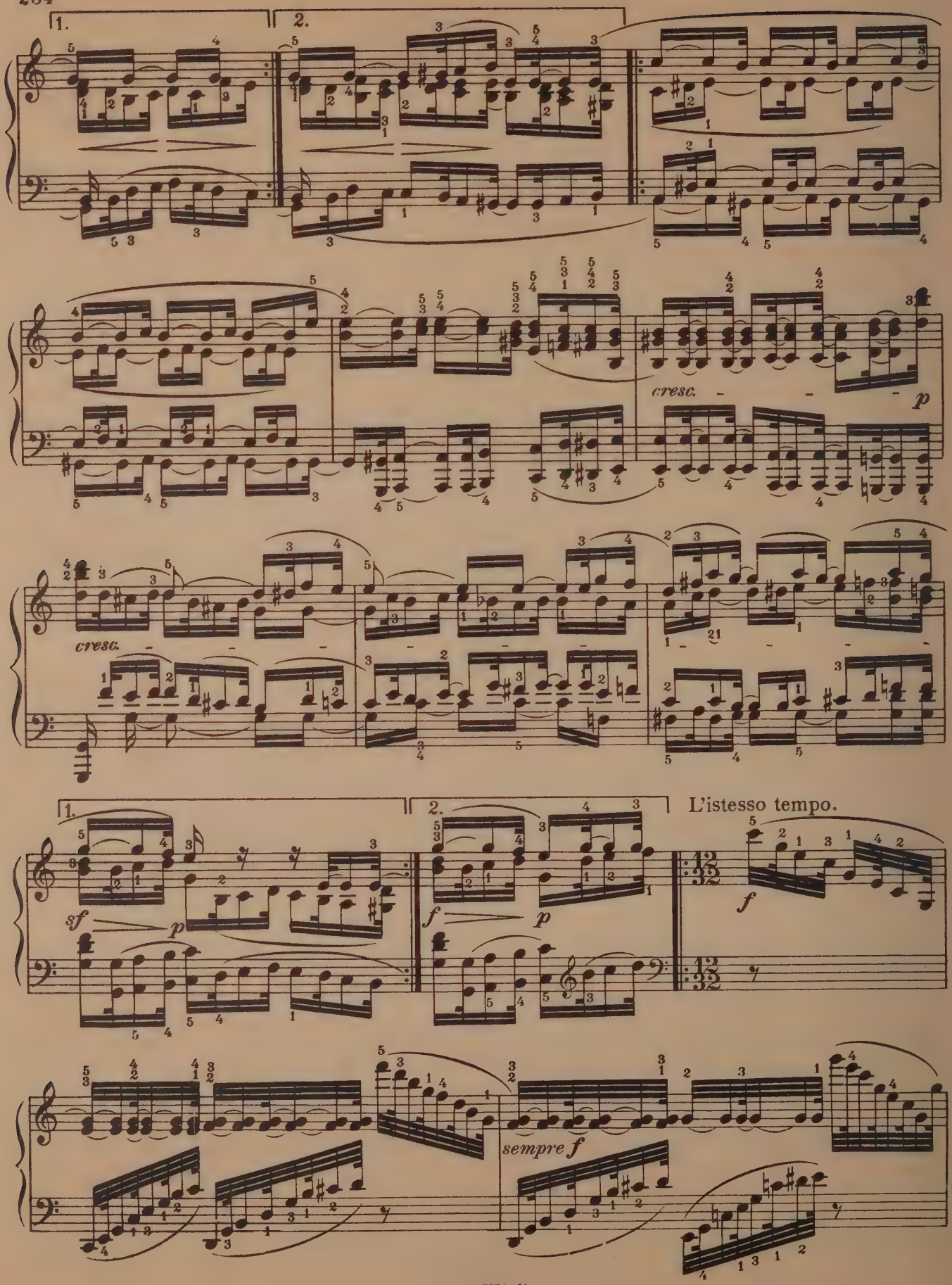

sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
ff
sf
sf
sf
sf
dim.
p
legato
dim. e poco rit.
pp
Ped.

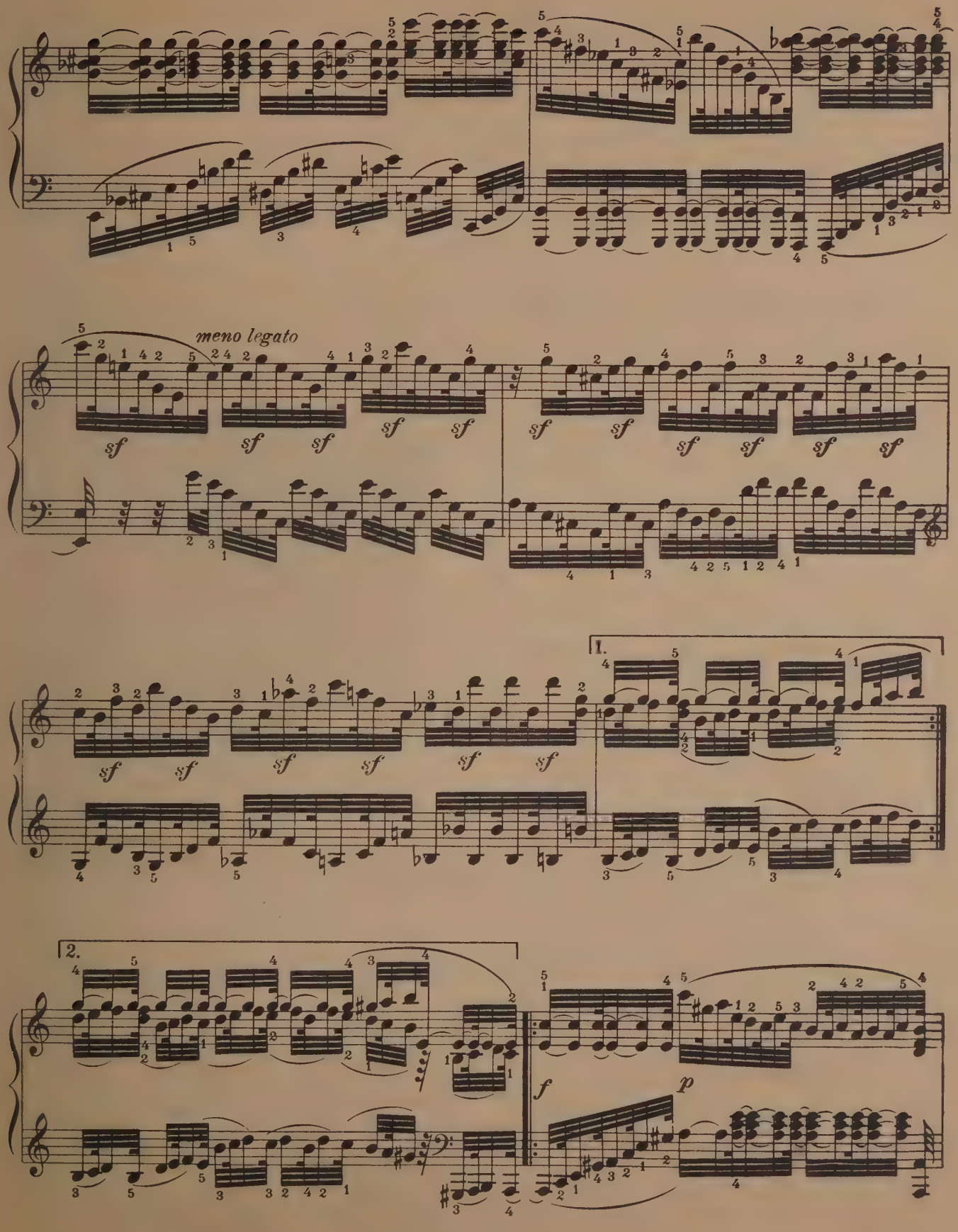
Arietta.

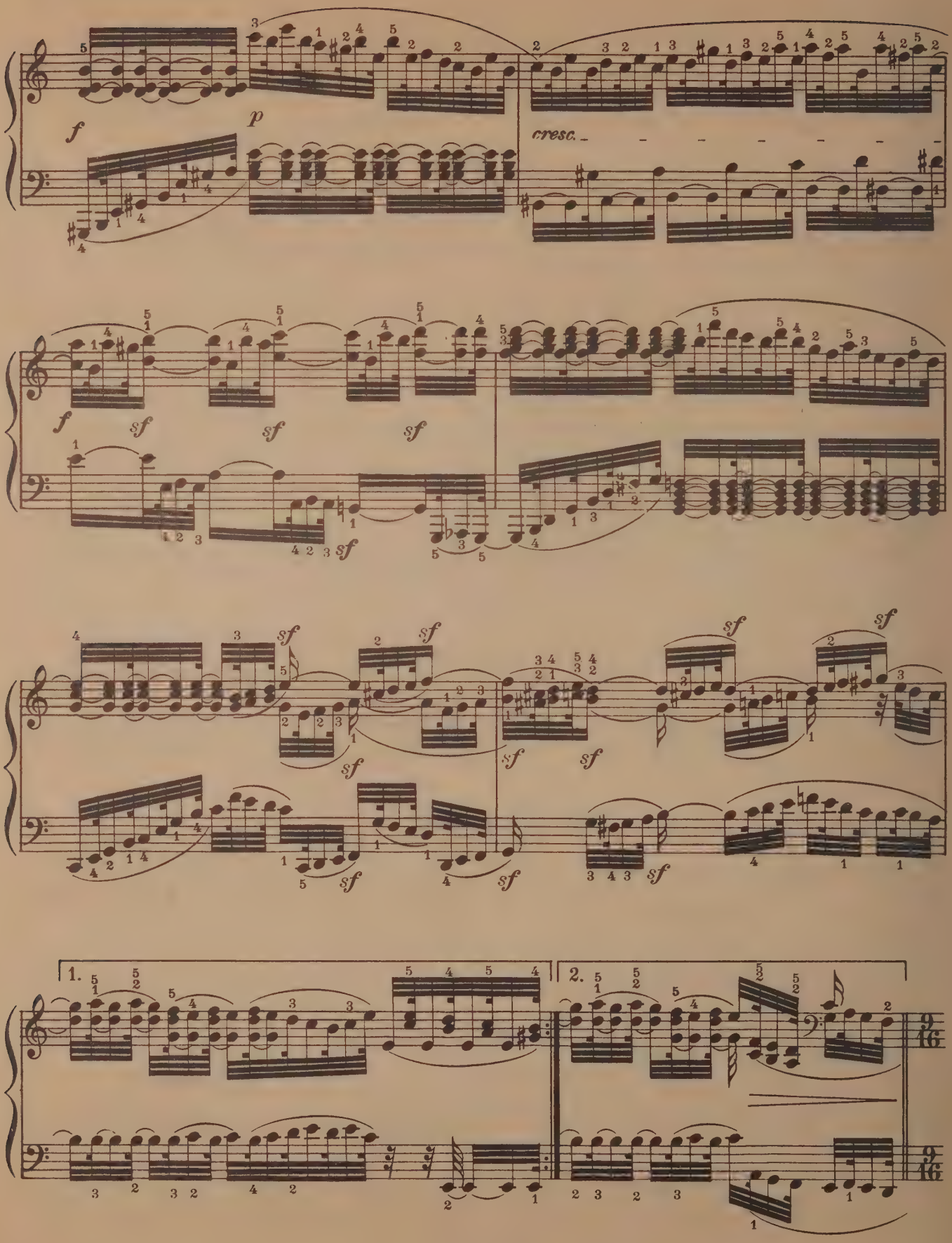
Adagio molto, semplice e cantabile. (♪. = 48)

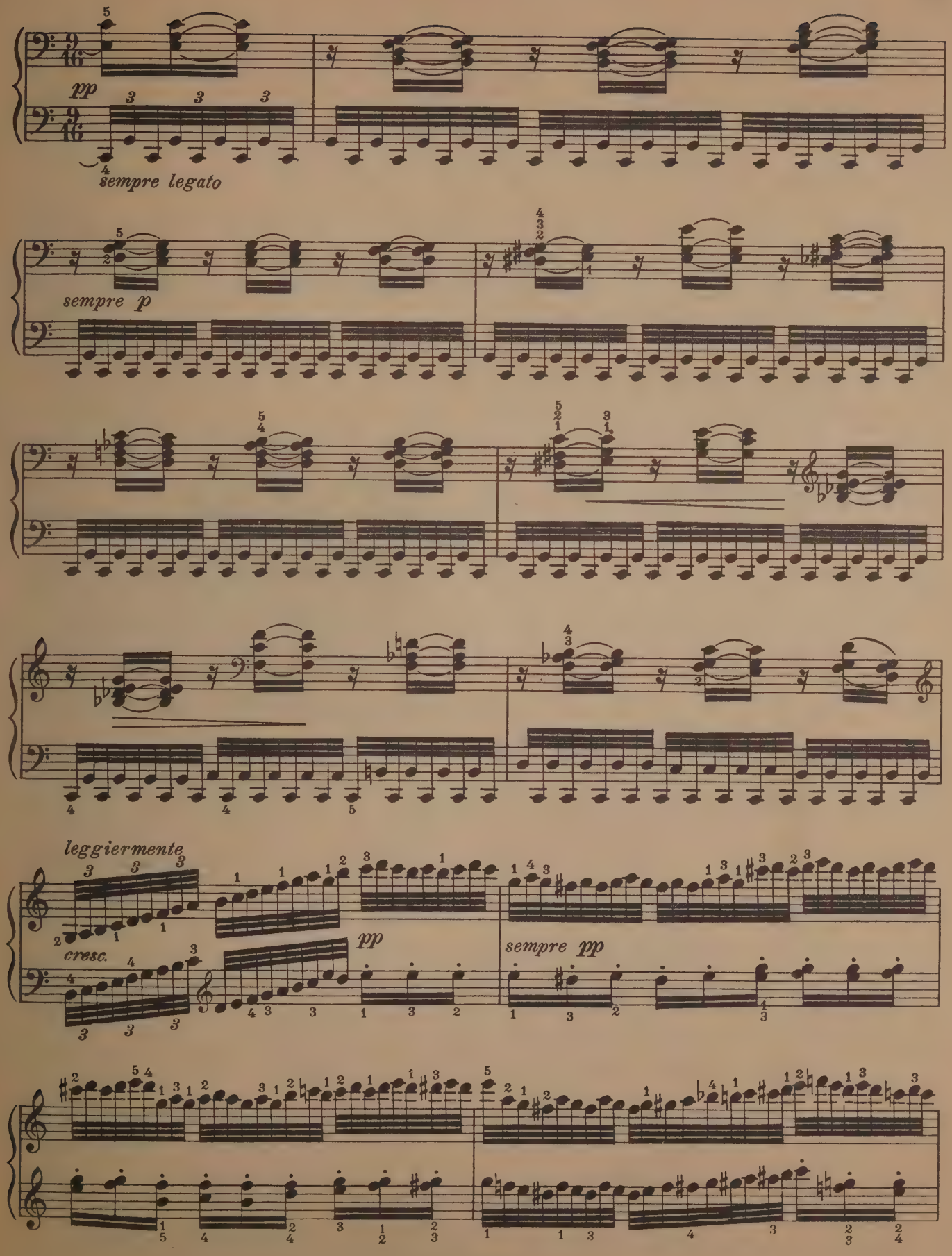


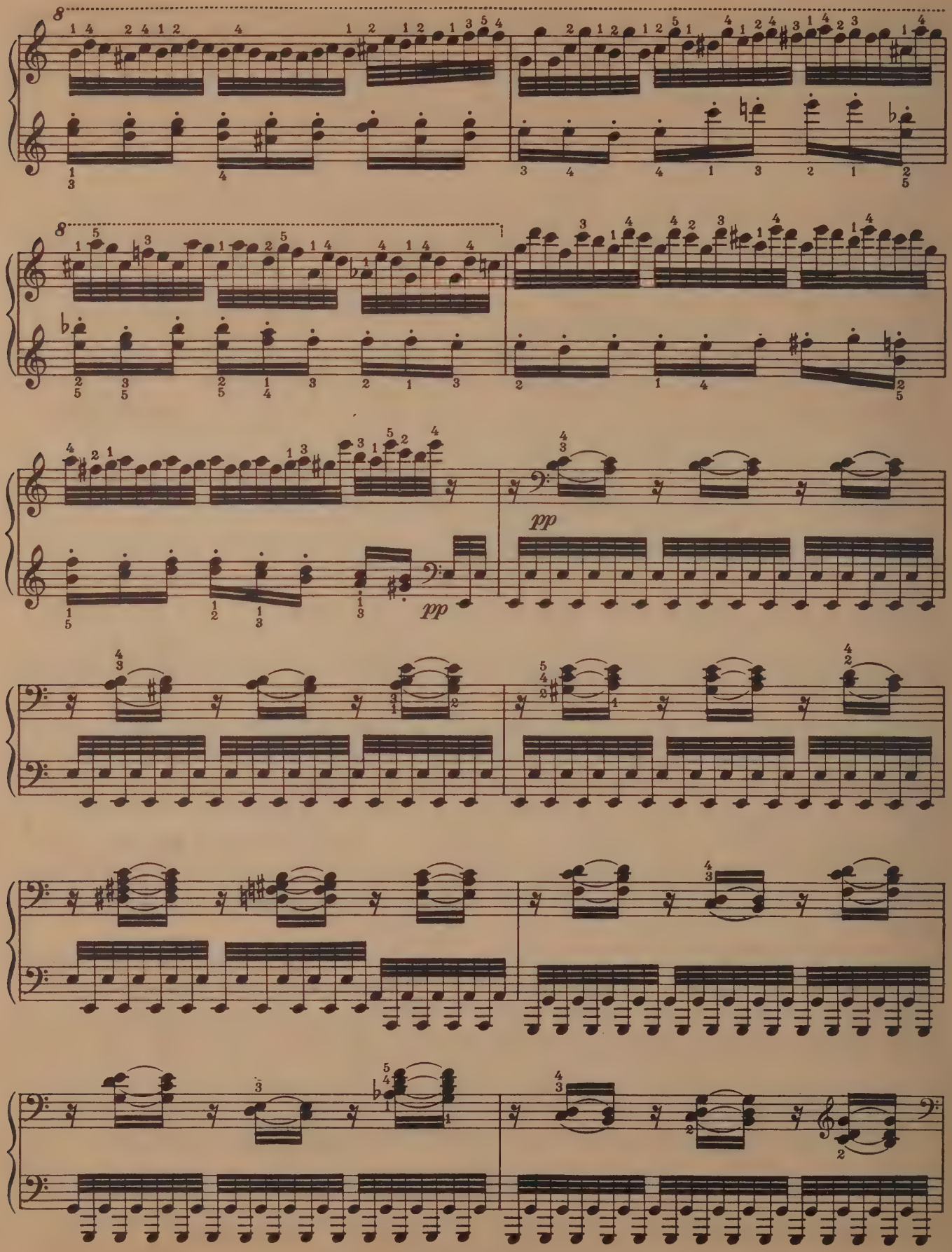

sempre legato
cresc.
p
cresc.
1.
2.
L'istesso tempo.
sf
sf
dolce
mano sinistra
r. h.
sempre legato
cresc.

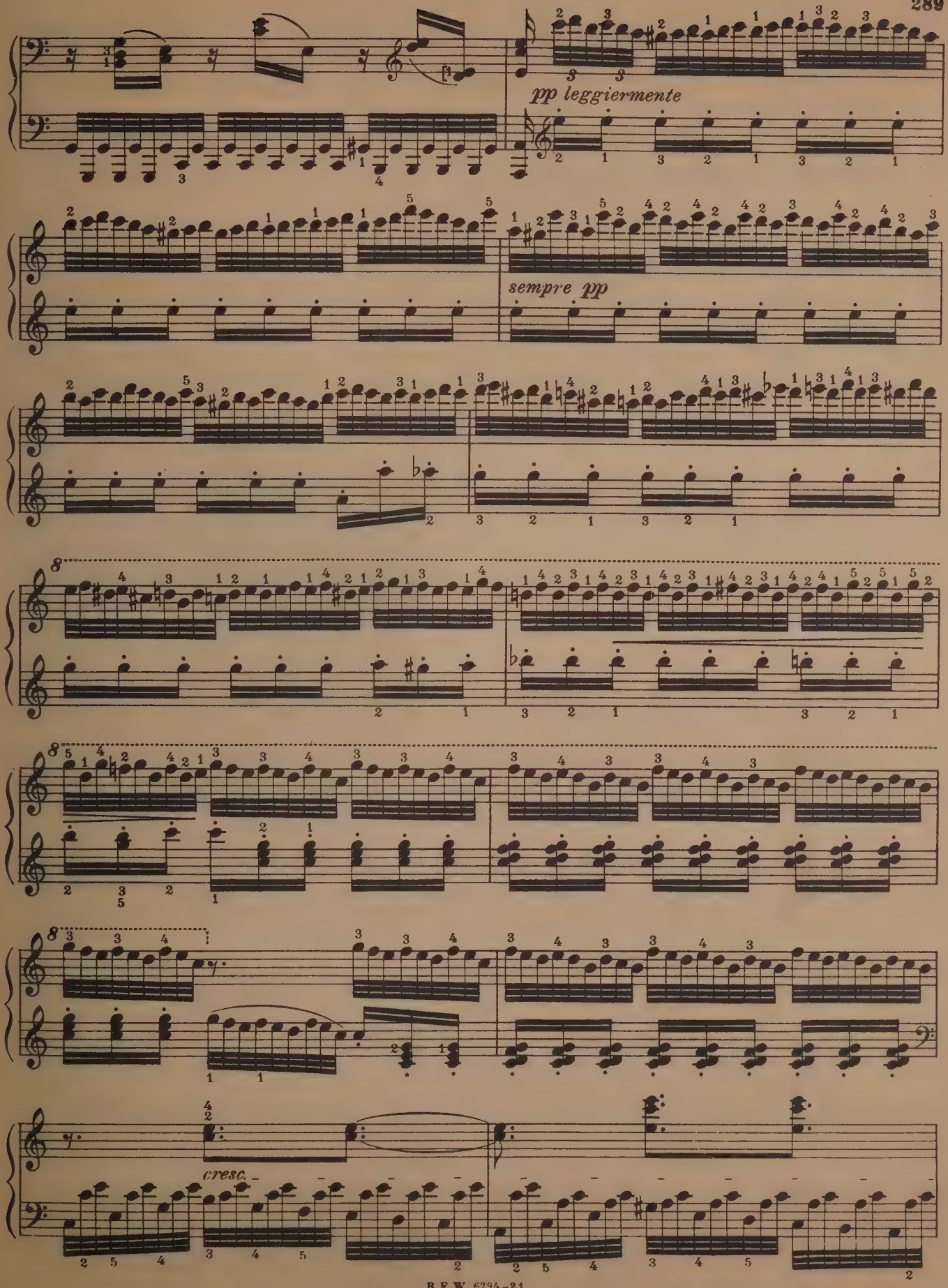

1.
2.
cresc.
p
cresc.
1.
2.
L'istesso tempo.
sf
p
f
p
f
sempre f

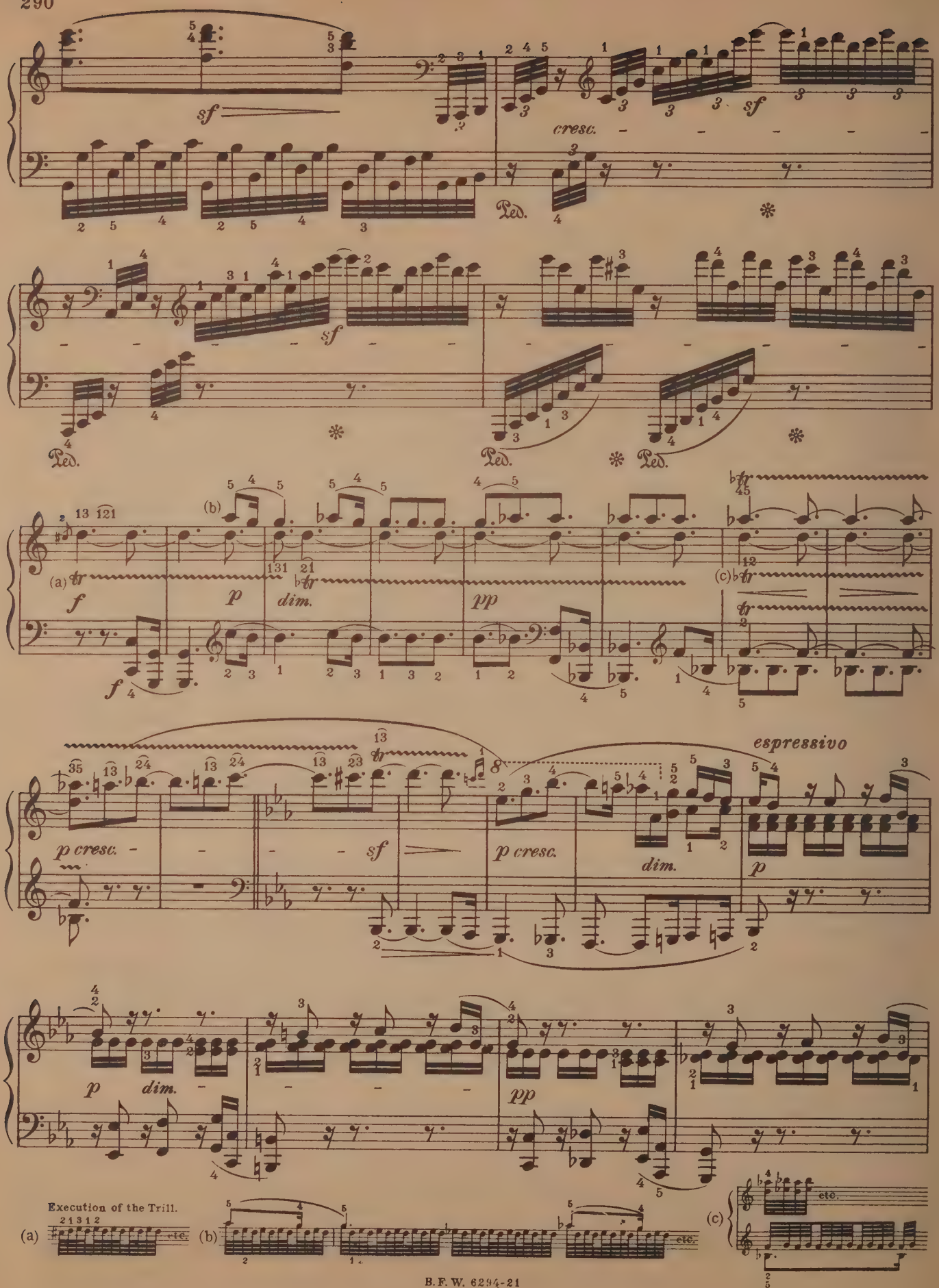

meno legato
sf
1.
2.
f
p

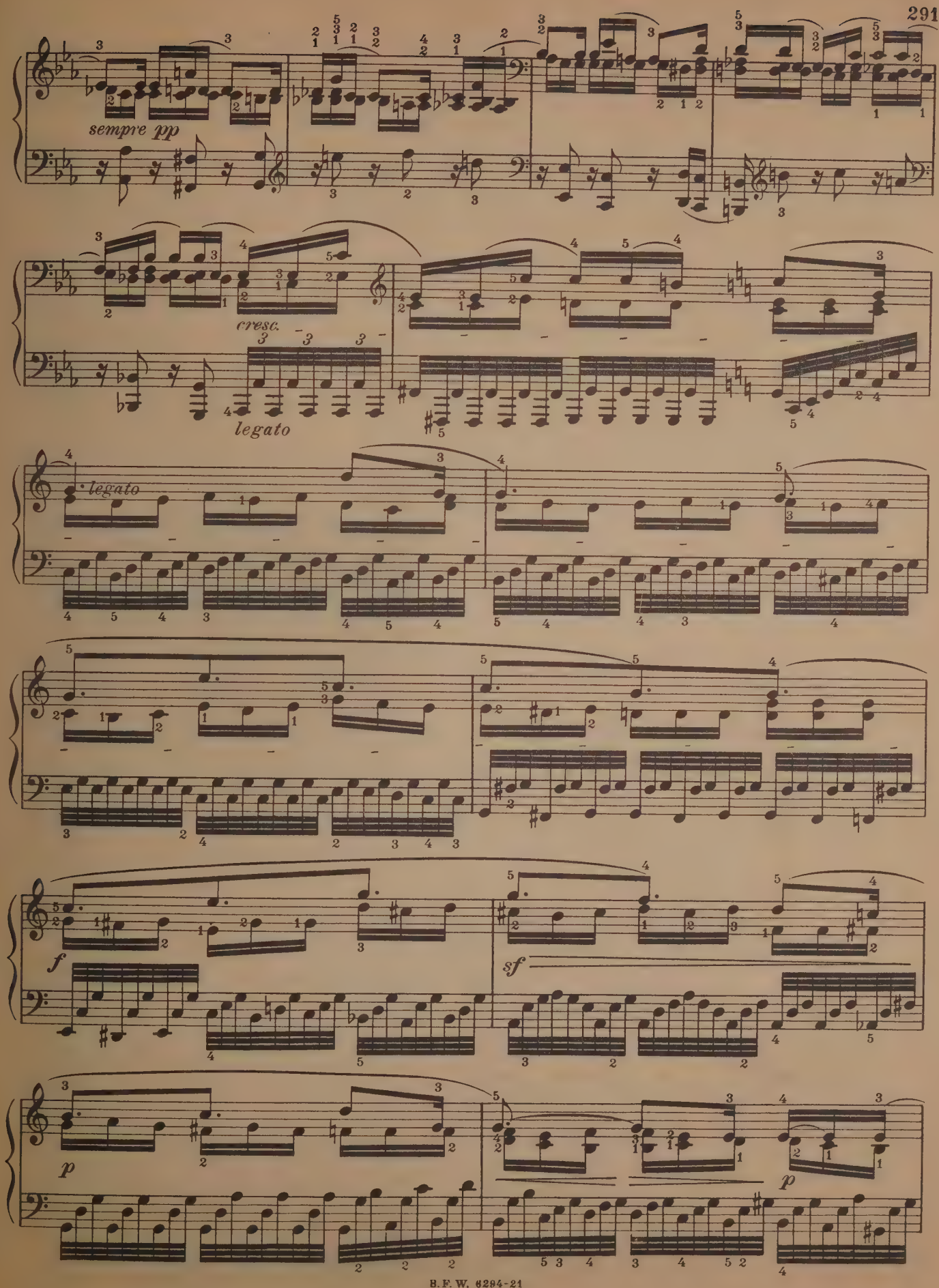

f
p
cresc.
sf
1.
2.

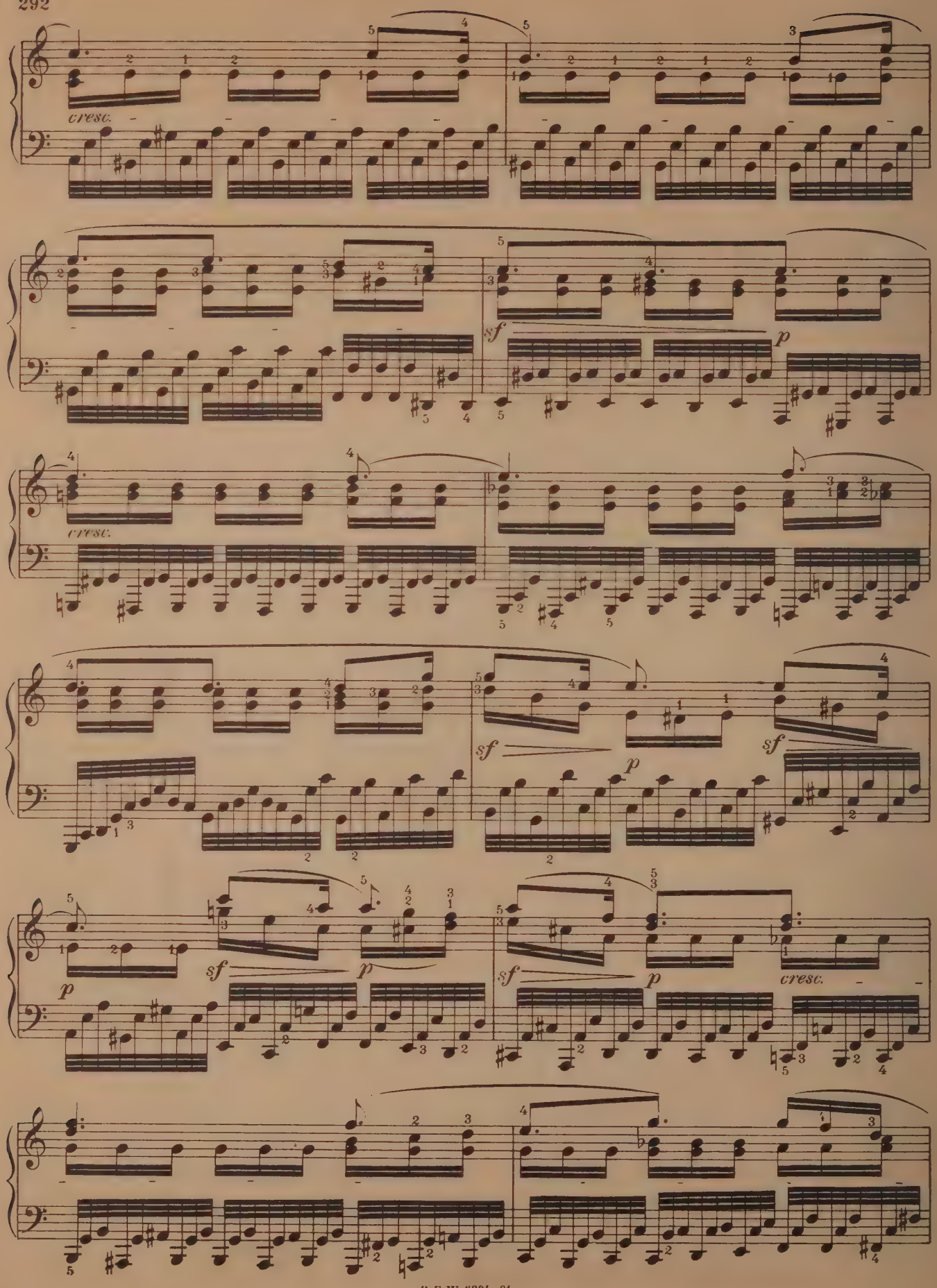

pp
sempre legato
sempre p
leggiermente
cresc.
pp
sempre pp

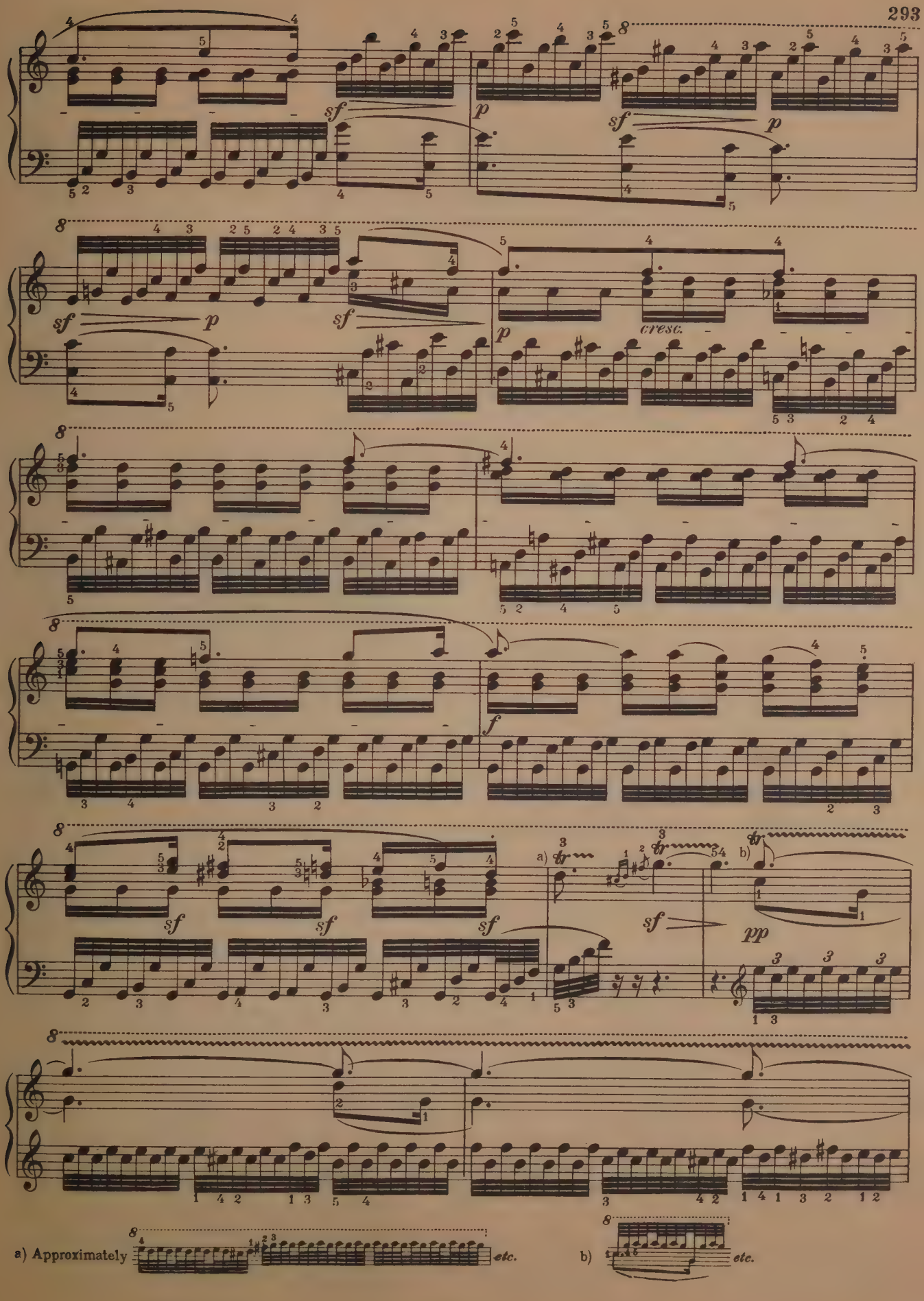

pp
pp

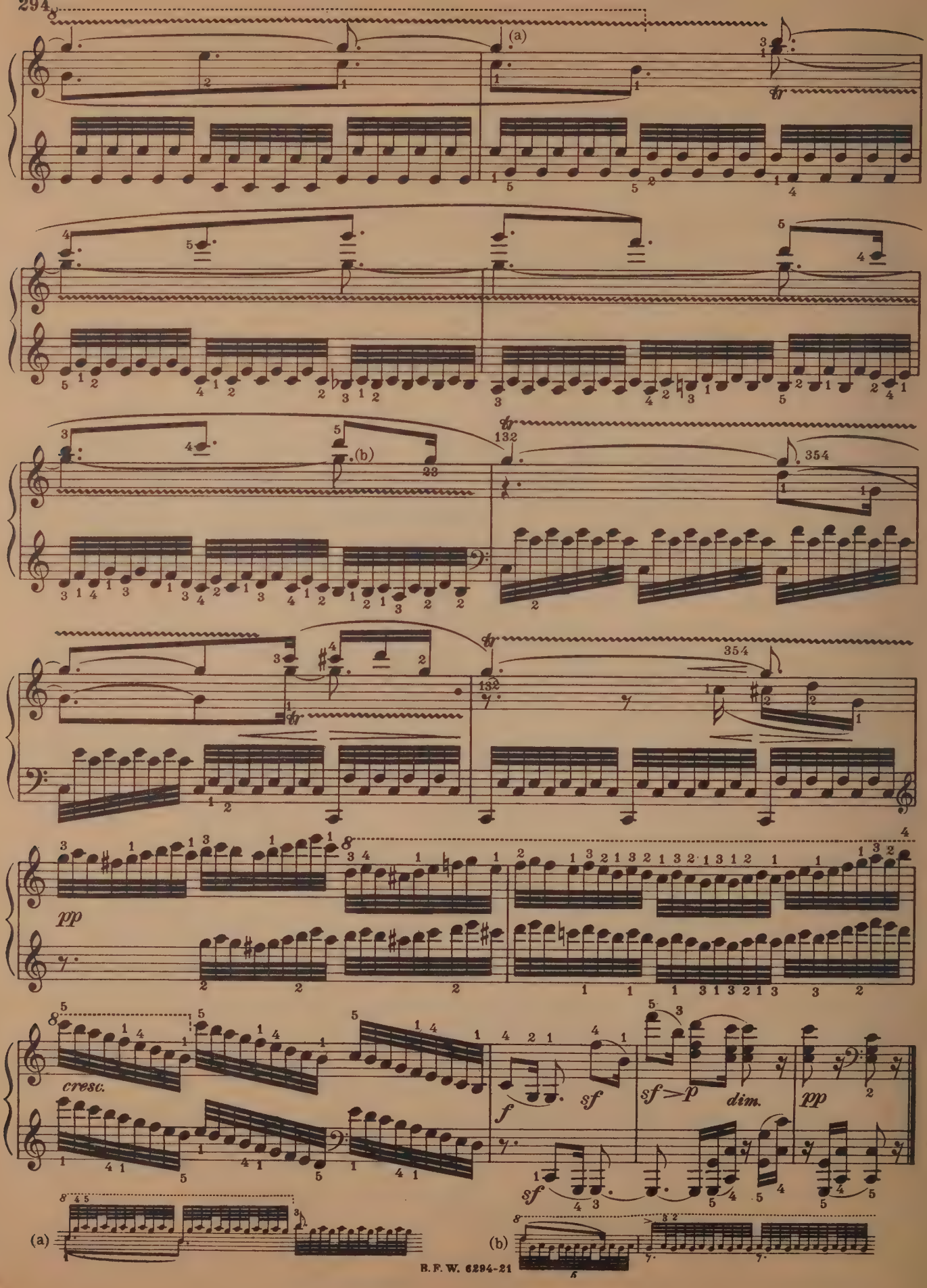

pp leggiermente
sempre pp
cresc.


sf
cresc.
Ped.
(a)
(b)
(c)
f
p
dim.
pp
espressivo
p cresc.
Execution of the Trill.
etc.


sempre pp
cresc.
legato
legato
f
sf
p
p


cresc.
sf
p
cresc.
sf
p
sf
p
sf
p
p
sf
p
sf
p
cresc.


sf
p
cresc.
f
a)
b)
pp
a) Approximately
etc.
b)
etc.


(a)
(b)
tr
132
354
pp
cresc.
f
sf
sf>p
dim.
pp
sf
(a)
(b)

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